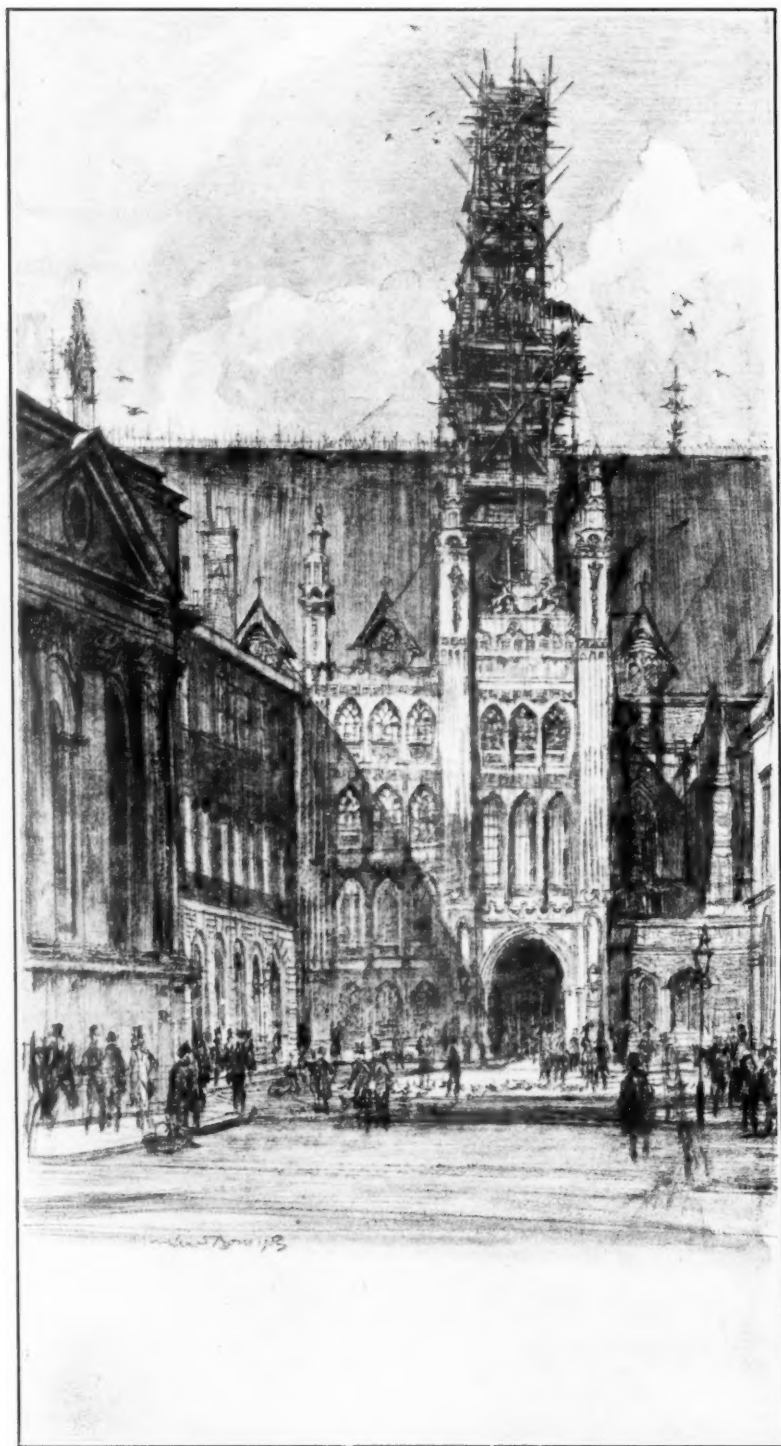


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THE GUILDHALL. FROM A DRAWING  
BY MUIRHEAD BONE.

# Orvieto Cathedral.

IN the thirteenth century, in the great age of the communes, Guelph Orvieto, like Ghibelline Siena, broke the lawless tyranny that had checked her commercial expansion, the tyranny of the feudal lords whose castles girdled her *contado*; like Siena, too, she became justly proud of the position she had won as a free commune, and sought to give concrete expression to the two strongest impulses that can possess a people, religion and patriotism.

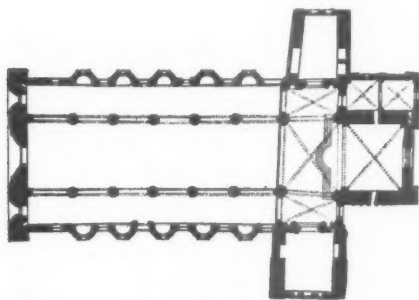
Orvieto was not so large, so rich, nor so progressive as Siena; it was not until the year 1290 that Pope Nicholas IV. laid the first stone of her new Duomo. But although begun nearly half a century later than the great cathedral of her neighbour, and at a time when the influence of northern art was beginning to be felt in every part of the peninsula, the Duomo of Orvieto is even less Gothic than that of "the Virgin's city." The reason is that Orvieto cathedral was built under the influence of the most conservative of all Italian schools of architecture, the Roman. "The basilicas of Rome," says Bryce, "beautiful in themselves, and hallowed as well by antiquity as by religious feeling, enthralled the invention of the Roman architect." \* Tradition relates that the architect of Orvieto cathedral took as his model the favourite church of the papal patron of the nascent Duomo, S. Maria Maggiore. At any rate, like S. Maria Maggiore, the Duomo of Orvieto was a basilica without transepts, with a large apse or tribune at the east end. The arcades of the nave are composed of round arches carried on round piers, which, although built in courses, merely serve the purpose of columns. Above the arcade is a heavy projecting cornice, supporting a gallery. The high clerestory is lit by pointed windows, the only parts of the original building which were at all Gothic in character. A peculiar feature of the church was the seven small semi-

circular apses on each of its sides, of which five in each aisle now remain.

It is not known who was the first architect of Orvieto cathedral. The Commendatore Luigi Fumi, † the learned historian of the Duomo, holds that the design for the church, as well as one of the two existing designs for the façade, was made by Arnolfo di Cambio, when, in the year 1282, he visited Orvieto to execute the monument of Cardinal de Braye. The Commendatore surmises that the *Operai* of Orvieto, finding a renowned architect at work in their city, asked him to furnish them with designs for their projected cathedral. Although the *onus probandi* of a theory of this kind rests upon its propounders, Commendatore Fumi has little to say in its favour. As, however, the weight of his name has given it importance, it may be well to summarise the reasons why it cannot be entertained.

First of all, it is impossible to bring any documentary evidence in support of it. It is more than doubtful whether Arnolfo Fiorentino, Niccola Pisano's pupil and the sculptor of the tabernacle of S. Paolo fuori le Mura, the Arnolfo who visited Orvieto in 1282, was identical with Arnolfo di Cambio the great architect. Professor Frey, who first promulgated the theory of the two Arnolfo's, ‡ has since strengthened it, and has defended it, I think, successfully against the criticisms of De Rossi. § But if we admit for the sake of argument that Arnolfo Fiorentino and Arnolfo di Cambio were one and the same person, Signor Fumi's case is not much strengthened by that admission, for it is certain that in the year 1282 Arnolfo had not yet won fame as an architect. In fact there is no evidence to show that he had yet been employed in any architectural undertaking whatsoever. All the buildings that he is known to have planned belong to a much later date. What ground is there, then, for Signor Fumi's theory that because Arnolfo was a renowned architect, he was asked by the authorities at Orvieto to furnish a design for their projected cathedral? Not only cannot the distinguished archivist produce one piece of documentary evidence to support such a theory: he cannot show that Arnolfo ever visited Orvieto after completing the De Braye monument, or that he was ever

\* Bryce, *The Holy Roman Empire*, London: Macmillan, 1890, p. 291.

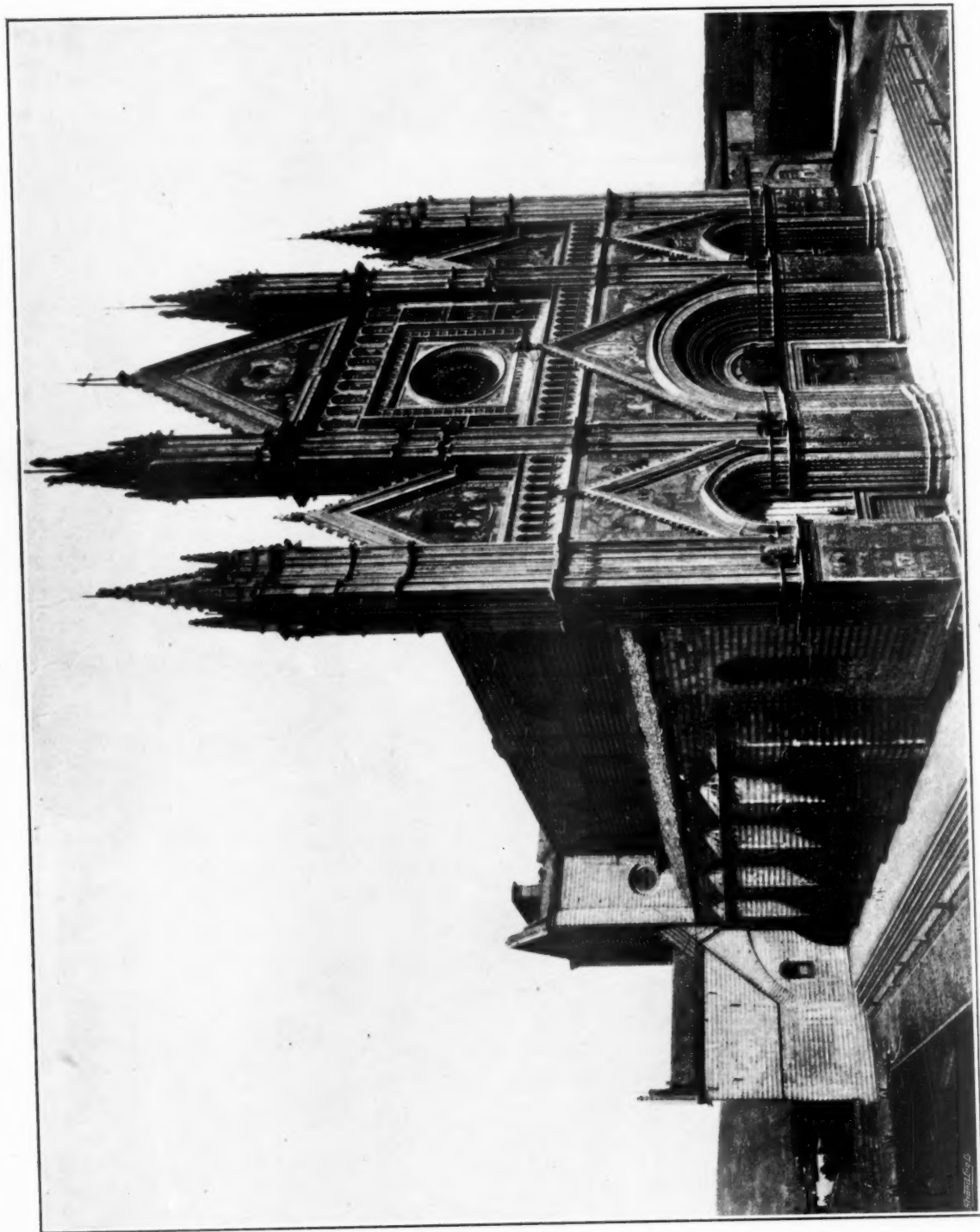


ORVIETO CATHEDRAL. PLAN.

\* Fumi, *Il Duomo d' Orvieto e i suoi restauri*, Rome, 1891, pp. 5, 6, 8. It is with great reluctance that I differ from the Comm. Fumi, whose monumental work on the cathedral of Orvieto is, perhaps, the best monograph on an Italian cathedral that has yet seen the light.

† Frey, *La Loggia de' Lanzi*, Berlin, 1885, pp. 82 and seq.

‡ Frey, *Arnolfo di Cambio architetto è da identificare collo scultore Arnolfo fiorentino?* In the *Miscellanea Storica della Valdelsa*, anno i., fasc. 2, pages 86-90.



ORVIETO CATHEDRAL, FROM THE NORTH-WEST.



consulted in any capacity by the *Operai* of the Duomo.

Secondly, it is highly improbable, on the face of it, that the same artist, in the same year, and for the same building, would make two designs so absolutely inharmonious as the design of the Orvieto cathedral and the earlier of the two existing designs for its façade. The cathedral of Orvieto was, as we have already seen, almost entirely romanesque in style; the first of the designs for the façade with its very acute gables and pinnacles is aggressively Gothic.

Thirdly, admitting again for the sake of argument that Arnolfo Fiorentino and Arnolfo di Cambio were the same person, there is no work of of this artist that resembles in the slightest degree either the original nave, or the earlier of the two designs for the façade. The only façade, if any, by Arnolfo di Cambio of which anything is known, is the old façade of S. Maria del Fiore at Florence, of which there is a representation in one of Poccetti's frescoes at San Marco. Dr. Nardini\* contends that the façade there depicted was built in accordance with Arnolfo's original design, which was not altered, he maintains, in any important particular by Giotto or any other architect of the Duomo. This façade reveals to us Arnolfo as a timid and tentative follower of the new movement in art. It shows us that he was still largely under the influence of his early teachers. Is it conceivable that the artist who was ultra-gothic in 1282, after a lapse of twelve or thirteen years, during which he had been surrounded by Gothic influences, showed himself a novice in the style which he had formerly wielded as a master? Nor if we look at the only existing works of this period designed by Arnolfo, that is to say the De Bray monument and the tabernacle of S. Paolo fuori le Mura, can we find anything that supports Signor Fumi's theory.

Fourthly, as regards the façade, there are no grounds for believing that it was begun until the year 1310, when Lorenzo del Maitano was summoned from Siena. Richer towns than Orvieto often left the façade of their cathedral unfinished for a long period. We know that the work upon the Duomo of Orvieto was often delayed for want of money. Some authorities have held that the lower portion of the façade was already begun in 1307, because in that year a prohibition was issued which forbade ball-games and archery practice in the neighbourhood of the church, in consequence of damage that had been done to the external sculpture and to the windows. But the actual wording of the prohibition clearly discourages such an inference, and tends to show

that it was the lateral doors and windows of the edifice that had suffered injury.†

It cannot be proved, then, that Arnolfo di Cambio designed any portion of the Duomo. Nor have we any documentary evidence to show who was its original architect. But evidence of style leads us to suppose that he was some mediocre master of the conservative Roman school. After all, the question is not of very great importance. For, apart from its façade, and those of its internal decorations that belong to a later age, the cathedral of Orvieto is an uninteresting building, and does not occupy any important place in the history of architecture. The façade, however, although for the most part a mere screen or frontispiece, like the majority of elaborate Italian façades, is one of the most beautiful in Europe.

Its author, Lorenzo del Maitano, was born in Siena about the year 1275. His father, Vitale, was a sculptor; and it is probable that Lorenzo himself first followed that art. While the future architect of the Orvieto façade was a youth, Giovanni Pisano was at work in Siena; and that great artist seems to have influenced the young Maitano as he influenced all the other sculptors of the school of Siena, a school which was destined to become the most productive in Italy.

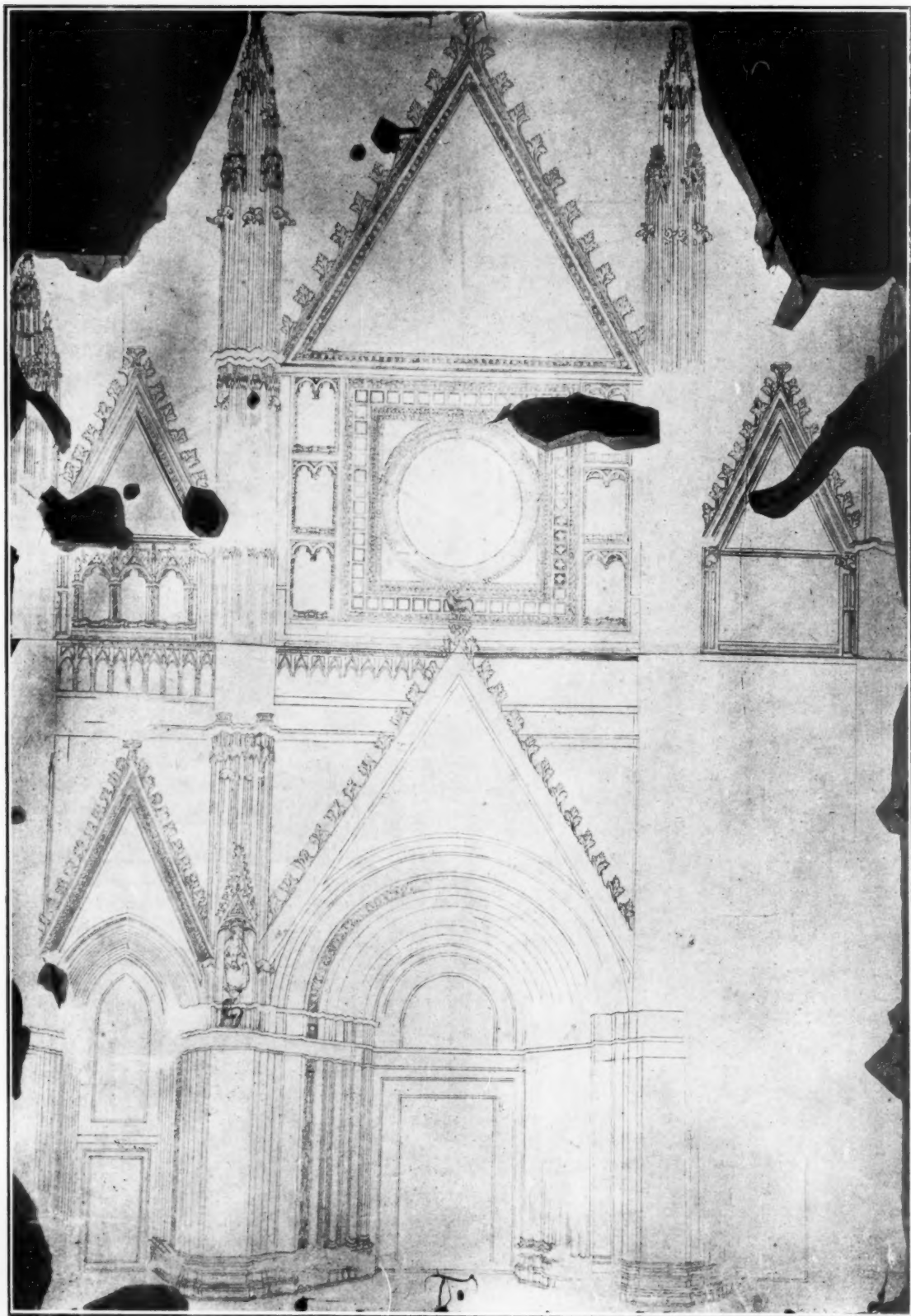
It was in September 1310 that Maitano was elected *capo-maestro* of the Duomo of Orvieto. In his agreement† with the commune it is specially provided that he shall repair the cathedral, which threatened to become a ruin, and shall provide it with a façade. How it was that the new Duomo was already in so desperate a condition, it is not difficult to conjecture. Italian architects were always deficient in construction. Shortly after the original church had been completed, except for its façade, the clergy of the cathedral found that they had not sufficient space for the proper performance of the great offices of the Church. It was decided to add a transept to the cathedral. This addition was badly made; and the ill-constructed church, after being thus tampered with, soon began to show signs of dissolution. It was then that Maitano was summoned from Siena to restore and buttress its cracking walls, and to build its façade.

For a somewhat inferior missal, the Siense artist designed a glorious illuminated frontispiece. His first designs, the work of a pioneer of the Gothic style, were tentative. He made at least three drawings for the façade, of which the two

\* See Nardini, *Lorenzo del Maitano e la facciata del Duomo d'Orvieto*, estratto dall' *Archivio Storico dell' Arte*, anno iv., fasc. v., Rome, 1891, page 11.

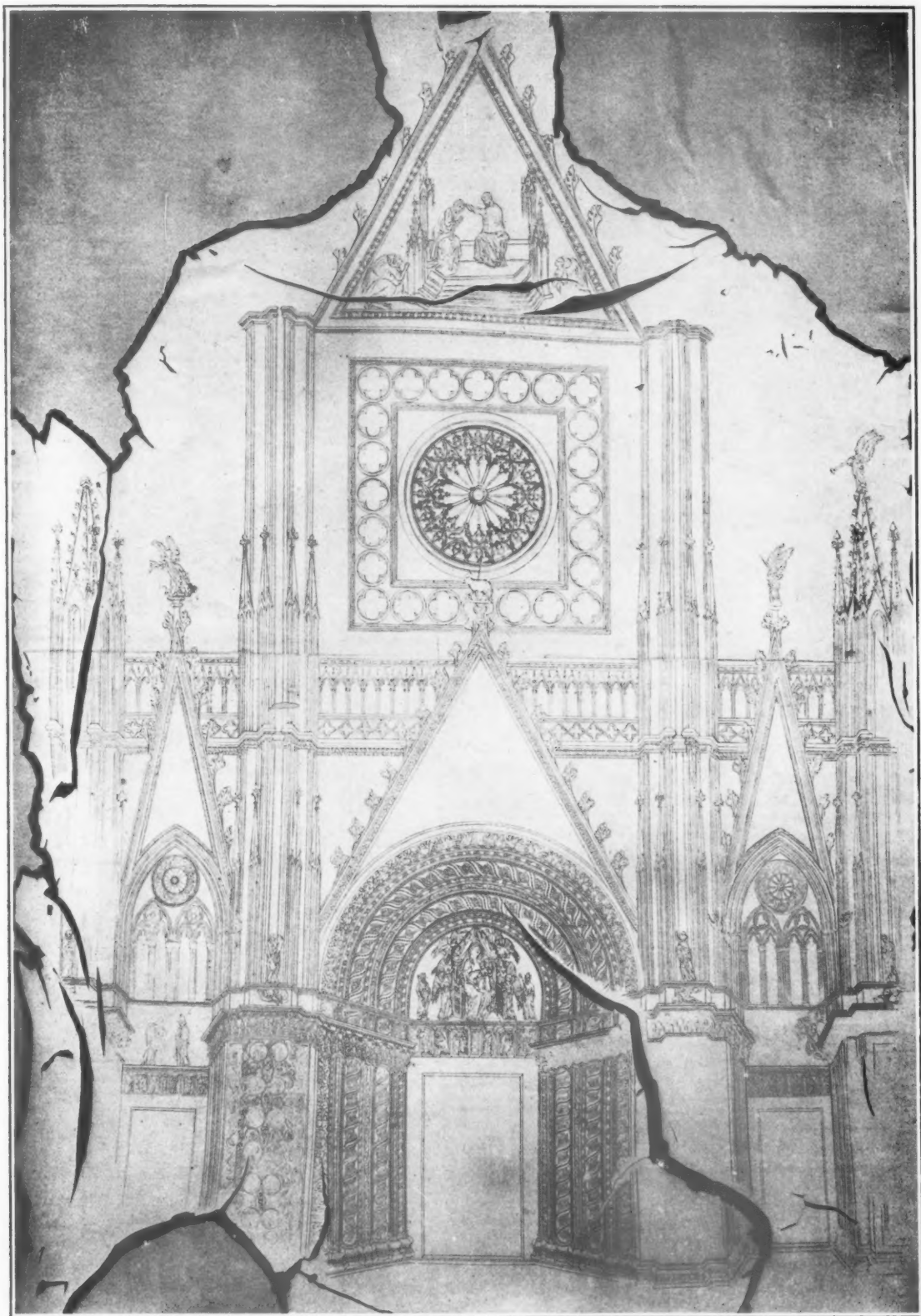
\* Fumi, *op. cit.*, 91, 92, also p. 439, and *seq.*

† Arch di Stato, Orvieto, *Deliberazioni del comune dal 1310-1312*, carta 67 tergo. See also Milanese, *Documenti per la Storia dell' Arte Senese*, i., 172, 173.



ONE OF THE ALTERNATIVE DESIGNS FOR THE FAÇADE OF  
ORVIETO CATHEDRAL. BY LORENZO DEL MAITANO.

*(From a photograph specially taken for and presented to THE ARCHITECTURAL REVIEW by the Commune of Orvieto.)*



ONE OF THE ALTERNATIVE DESIGNS FOR THE FAÇADE OF ORVIETO CATHEDRAL. BY LORENZO DEL MAITANO.

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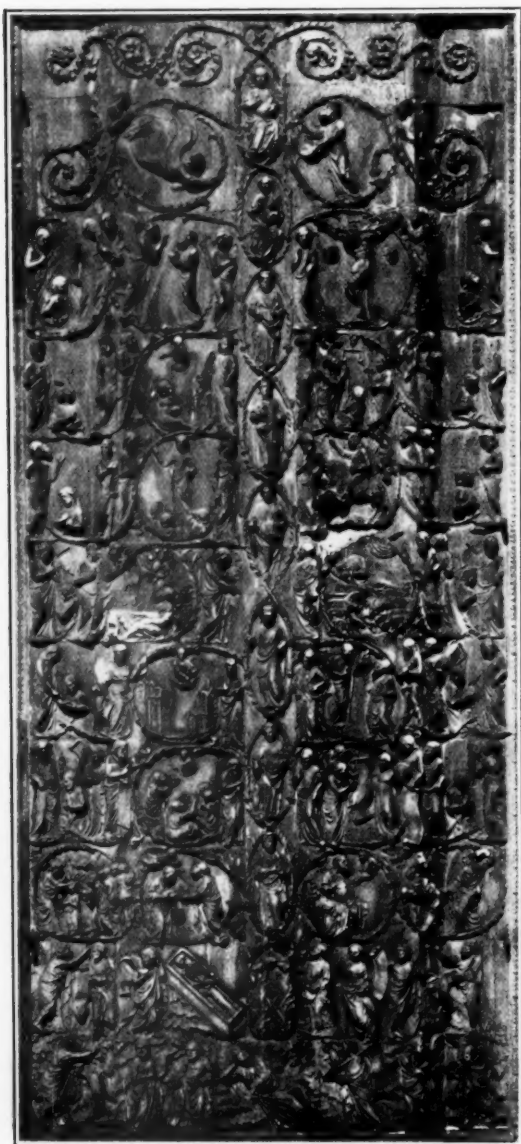


ultimately rejected remain to us.\* The first of these, the one attributed by Signor Fumi to Arnolfo di Cambio, shows us a single-gabled façade. On one of its pilasters we see sketched the kind of surface ornament that ultimately adorned the building. For the rest the design is aggressively Gothic. The Italian, after the manner of converts, delights in extremes. His gables and pinnacles, with their elaborate cusps and finials, are more acute than those of the masters he imitated. Subsequently, as French influences

acquired more and more power over him, he decided to construct, for the first time in Italy, a façade with three gables. But whilst in appearance, and in some measure in construction, this façade was, as Dr. Nardini says, *terribilmente ogivale*, it was in one respect thoroughly Italian, unlike the façades of the great French cathedrals it imitated; it was for the most part a mere frontispiece, although more intimately related to the structure of which it forms a part, than is the façade of the Duomo of Siena. Its gables rise high above the roof of the church; and many of its most pronounced features have little or no organic connection with the building behind it.

The reliefs on the pilasters on either side of

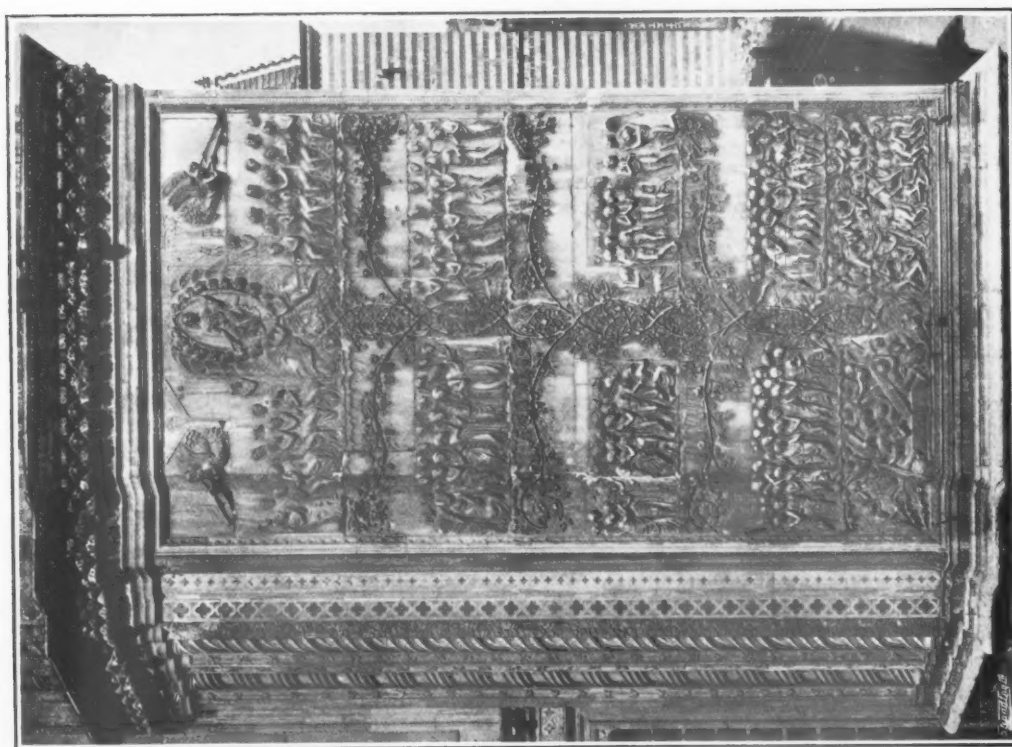
\* I am indebted to the Commune of Orvieto, to the Opera del Duomo of that city, and, more especially to the President of the Opera, the Comm. C. Franci, for the photographs of the designs of the façade, which were specially taken for this article.



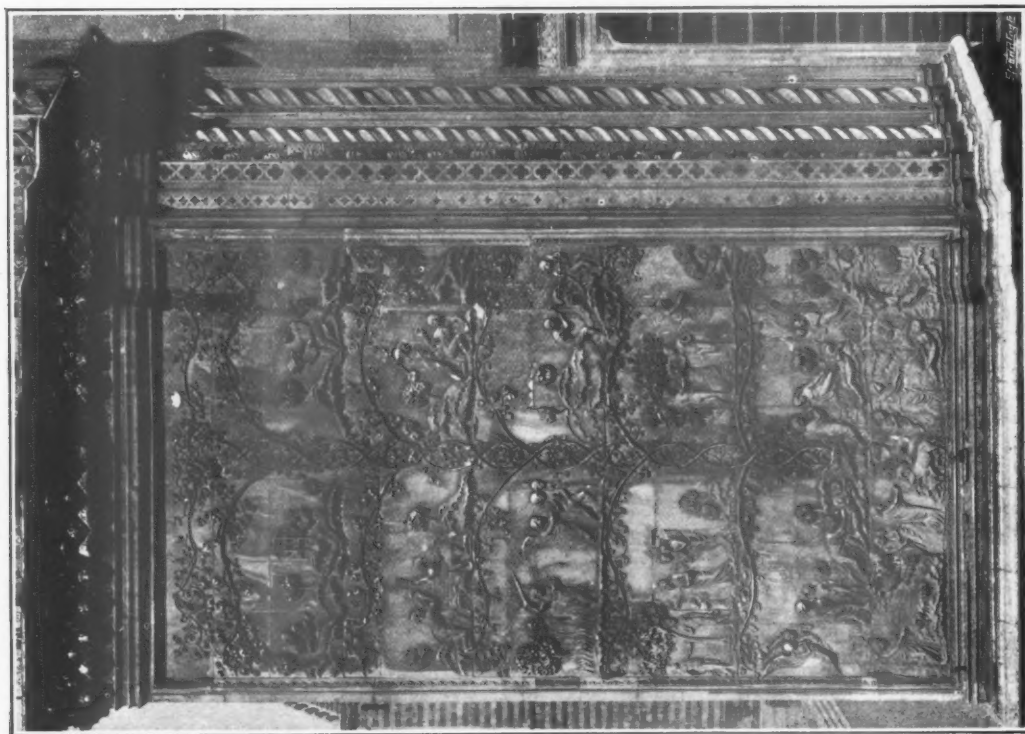
GENERAL VIEW OF CARVINGS ON LEFT-HAND CENTRE PIER, THE FAÇADE.



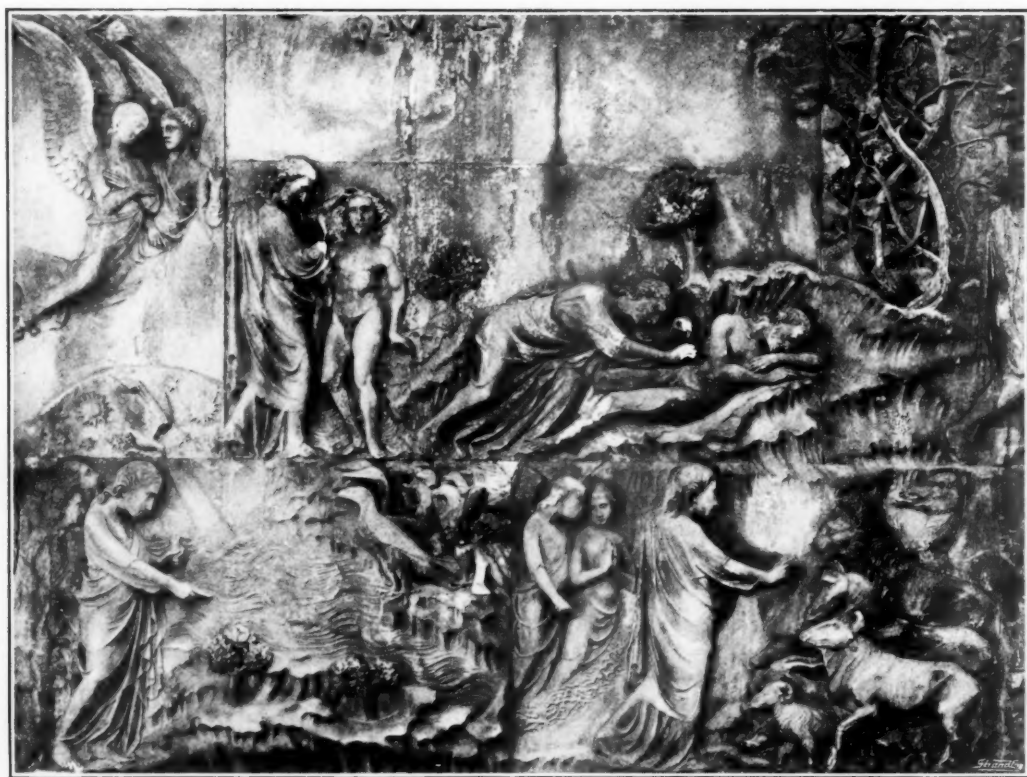
ORVIETO. GENERAL VIEW OF CARVINGS ON RIGHT-HAND CENTRE PIER, THE FAÇADE.



ORVIETO. GENERAL VIEW OF CARVINGS ON  
RIGHT-HAND PIER, THE FAÇADE.



ORVIETO. GENERAL VIEW OF CARVINGS ON  
LEFT HAND PIER, THE FAÇADE.



ORVIETO CATHEDRAL. THE FAÇADE. DETAILS. THE CREATION.



each of the doorways form the most beautiful part of the surface ornament with which this façade is covered, and they are the portions of the decoration that have suffered least from the drastic restoration which the façade has experienced. These reliefs, I hold, were executed whilst Lorenzo del Maitano was *capo-maestro* of the Duomo, and for the most part by himself and his assistants.

An accomplished critic, M. Reymond,\* has recently sought to prove that Drs. Bode and Burckhardt have erred in attributing these reliefs to Sienese sculptors. His argument, however, is of little value, as it is based upon an assumption which is now proved to be erroneous. He holds that the existing façade of Siena cathedral was erected under the supervision of Giovanni Pisano in the latter part of the thirteenth century. He goes to that façade for evidence as to the character of the achievement of the Sienese school of sculpture in that age, and maintains that the sculptors of Siena, responding to the demand for statues on the new Gothic façade of their cathedral, had entirely forsaken the art of low-relief, and had devoted themselves to figure sculpture. As it has now been clearly proved that the existing façade of

Siena cathedral was not built until after the year 1370, all the conclusions that M. Reymond bases upon the supposition that it was erected a century earlier fall to the ground.\*

It is possible to show, too, by more direct argument that the French critic's conclusions are erroneous. Like their master and inspirer, Giovanni Pisano, all the members of the large Sienese school of sculpture that left examples of its handywork in every great town in Italy in the first half of the fourteenth century, practised the art of making bas-reliefs. Witness the reliefs of Agostino di Giovanni and Agnolo di Ventura at Arezzo, of Tino di Camaino at Naples and at Florence, of Cellino di Nese at Pisa and Pistoia. Witness Goro di Gregorio's remarkable reliefs representing the miracles of S. Cerbone in the cathedral of Massa Marittima, works which have entirely escaped the notice of M. Reymond and other writers upon Tuscan sculpture.† It is a fact capable of mathematical demonstration that, excluding the reliefs on the pilasters of Orvieto

\* I have dealt with M. Reymond's arguments in my recently published *History of Siena* (Murray, 1902). But since writing that book I have been able to strengthen in some important particulars the case for the Sienese authorship of these reliefs.

† The *arca* of S. Cerbone bears an inscription which states that it was made by Goro di Gregorio, of Siena, in 1324. The inscription is of the same date as the *arca* itself.

\* Reymond, *La Sculpture Florentine*, Florence, 1897, vol. i, pp. 132-137.



ORVIETO CATHEDRAL. THE FAÇADE. DETAIL. ADAM AND EVE IN PARADISE.



ORVIETO CATHEDRAL. THE FAÇADE. DETAIL.  
THE NATIVITY. BY A SIENESE FOLLOWER  
OF GIOVANNI PISANO.

Cathedral, the Sienese sculptors, in the period 1310 to 1340, carved more bas-reliefs than all the other sculptors of Tuscany put together.

M. Raymond argues somewhat naïvely that delicate work of this kind would not have been executed at so early a period in the history of the façade as that of Lorenzo del Maitano's oversight. To advance such an argument is to display ignorance of the history of Italian façades. The most beautiful, the most delicately-modelled reliefs that are to be found in such a position, around the doorways of a great church—I refer to the reliefs Jacopo della Quercia moulded for the central portal of San Petronio at Bologna—were finished before any other work upon the façade was taken in hand. The west front of the great Bolognese church has remained unfinished until this day. The history of the façade of San Petronio is not an isolated case. It was customary in Italy to complete first the central doorway of the façade.

But it is not enough, it may be urged, for those of us who believe that Maitano and his pupils executed reliefs at Orvieto to prove that the art of sculpturing in low relief was largely practised by the Sienese, and that in constructing a façade it was customary amongst Italian architects to begin with decoration of the central portal. In order to prove our case we must show that there are definite grounds for connecting these reliefs with the name of Maitano. I will summarise, then, very briefly, my reasons for maintaining that they were executed in part by him, in part under his supervision:—

First of all there are good grounds for believing that the lower part of the façade was completed during Maitano's tenure of the position of architect of the Duomo. It is true that the documents relating to the history of the façade during the first eleven years that he held office, that is to say,

from 1310 to 1321, have disappeared. But the existing documents, which belong to the following period, that is to say, to the period which began in the year 1321, and closed with Maitano's death in 1330, suffice to show that during those years the lower part of the façade was completed; whilst the documents relating to the period following Maitano's death tend to prove that the lower story was then finished, and that the arcade above it was in process of construction.

Secondly, we know that it was Maitano's own idea that the façade should be decorated with reliefs similar to those which now adorn it; for such reliefs are clearly indicated in one of his tentative designs for it.

Thirdly, it is certain that Lorenzo del Maitano and his assistant Niccola Nuti practised the art of sculpture. If they resembled at all the other Sienese followers of Giovanni Pisano they must have practised largely the art of sculpturing bas-reliefs.\*

Fourthly, the terms of Maitano's agreement with the Commune of Orvieto prove that one of

\* The Comm. Fumi admit that Lorenzo del Maitano executed some of the reliefs. See Fumi, *op. cit.*, p. 92.



ORVIETO CATHEDRAL. THE FAÇADE. DETAIL.  
(A) THE ADORATION OF THE MAGI.  
(B) THE VISITATION.  
BY A SIENESE FOLLOWER OF GIOVANNI PISANO.

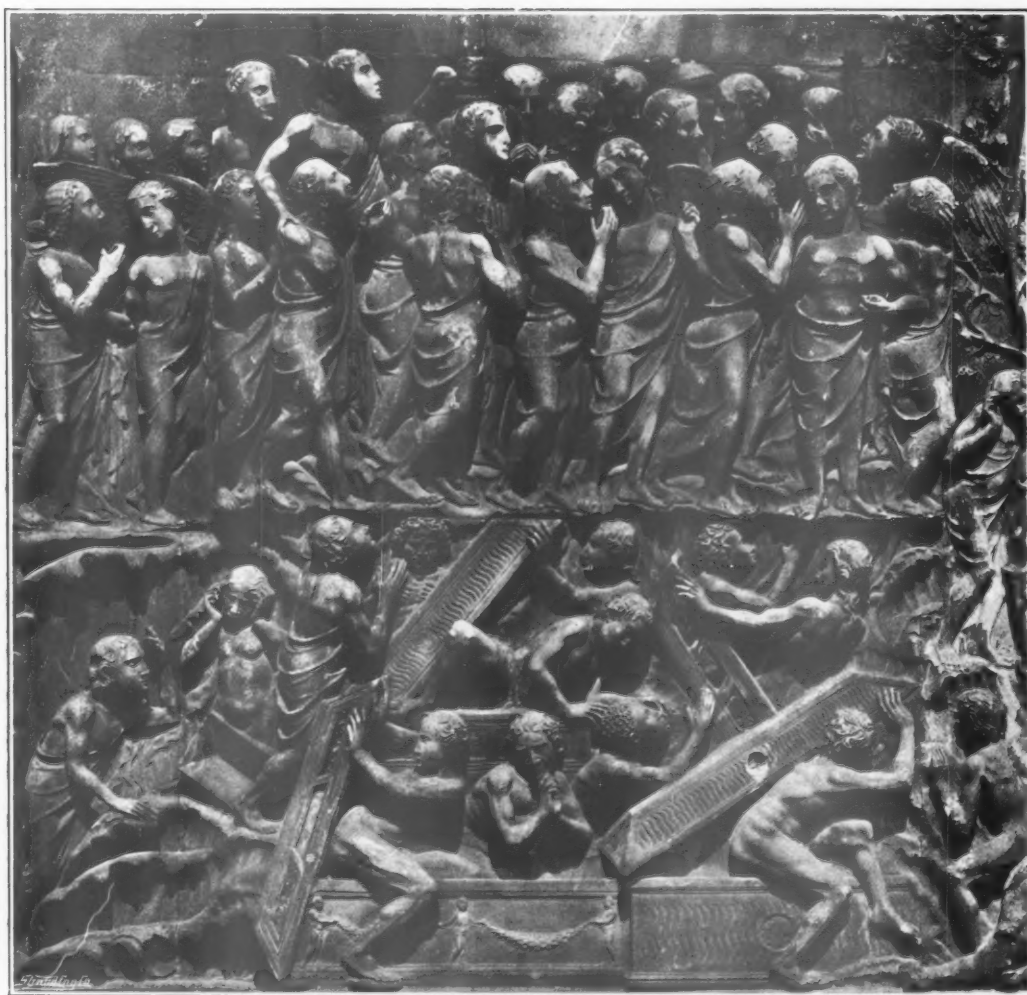
the objects of the Orvietans in engaging the Sienese master was that he might carve bas-reliefs for the façade of their cathedral; for in that document it is expressly stipulated that he shall be allowed to maintain what pupils he wished at the expense of the Opera del Duomo *ad designandum, figurandum et faciendum lapides* for the façade. Now the phrase *figurare lapides* is the phrase which in documents of the period is always used to signify the making of bas-reliefs. If the writer is speaking of foliations or other similar ornament, he does not use the verb *figurare*, but the word *fogliare*. In the Latin of the period the word *figura* always means a statue. The phrase for "To make statues" is not, however, *figurare lapides*, but *facere figuras*. The phrase *figurare lapides* is almost invariably used to indicate the carving of bas-reliefs composed of figures of men or beasts.\*

\* Nardini, *Lorenzo del Maitano e la facciata del Duomo d'Orvieto*; estratto dall' *Archivio storico dell' Arte*, anno iv., fasc. v. Rome, 1891 pp. 14, 15.

I hold therefore that one of the objects of the Commune in engaging Maitano was that he might make, and superintend the making of, reliefs. In his first tentative design for the façade, as we have already seen, he sketched reliefs on one of the pilasters similar in general design to those which adorned the completed work.\*

The conclusions that we have based upon the evidence of documents and of the original designs are, at least, not contradicted by such scanty evidence as *stilkritik* affords as to the authorship of these reliefs. Whilst there are no other existing bas-reliefs by Lorenzo del Maitano and Niccola Nuti with which we can compare these of Orvieto, we are justified in concluding that any works they executed would show strong traces of the influence

\* I believe that the reliefs were completed in 1321. There is evidence to show that in that year some of them were put in their places. (*Arch di Stato, Orvieto Arch dell'opera del Duomo*, Cam. i., 1321, Aprile 28, Maggio 5, c. 93, 96.) And it was in 1321 that Maitano set up the *fabbrica* of mosaic.



ORVIETO CATHEDRAL. THE FACADE. DETAIL. THE RESURRECTION.



of that master whose personality dominated Siense art in the closing decades of the thirteenth century—I mean Giovanni Pisano.\* We shall expect to find in them, too, evidences of the influence of Giovanni's great father, Niccola, whose reliefs on the pulpit of Siena were the most important works in sculpture then existing in their native town. And this is just what we discover in the Orvieto reliefs. The scenes on the northernmost pilaster recall the manner of Andrea da Pontedera; and the reliefs of the central and southern pilasters are evidently, as Crowe and Cavalcaselle held, by other followers of the great Pisan masters.

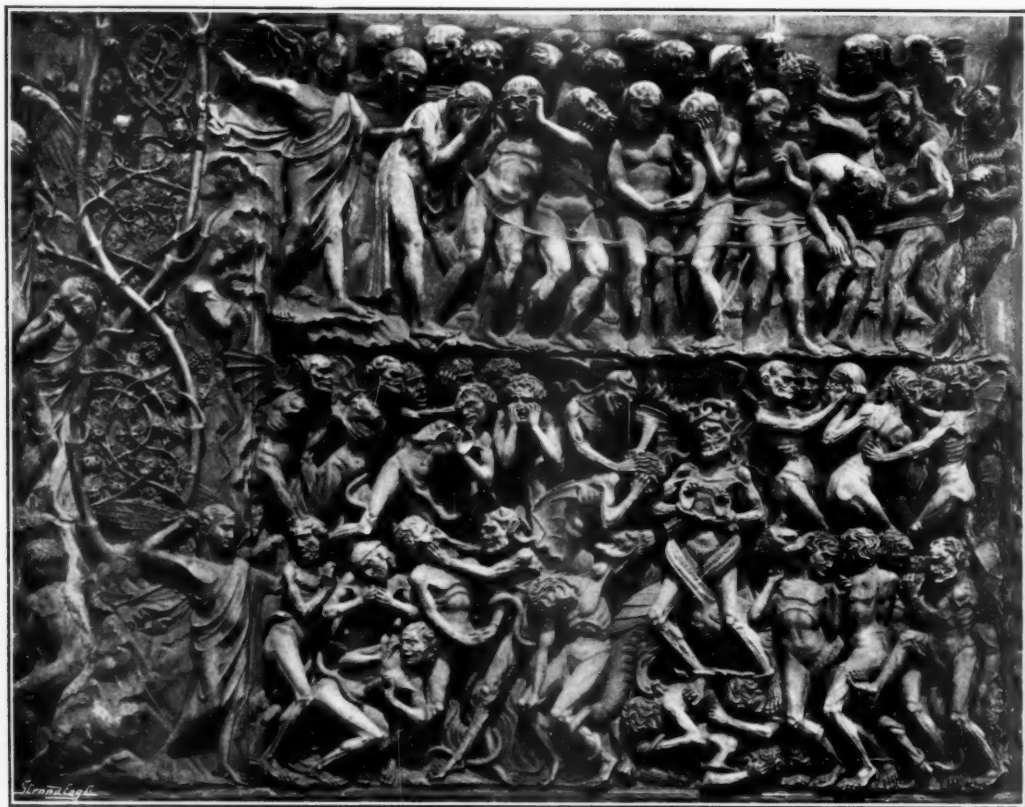
But whilst I agree with M. Reymond and the Commendatore Luigi Fumi that Andrea Pisano executed some of the reliefs on the northernmost pilaster, I cannot accept their conclusion that they were made in the middle of the century during the time when Andrea was *capo-maestro* of the Duomo. I see no reason for disbelieving that all these reliefs were executed during Lorenzo del Maitano's long tenure of the position of *capo-maestro*.

First of all, as I have already shown, there are documentary reasons for believing that the lower

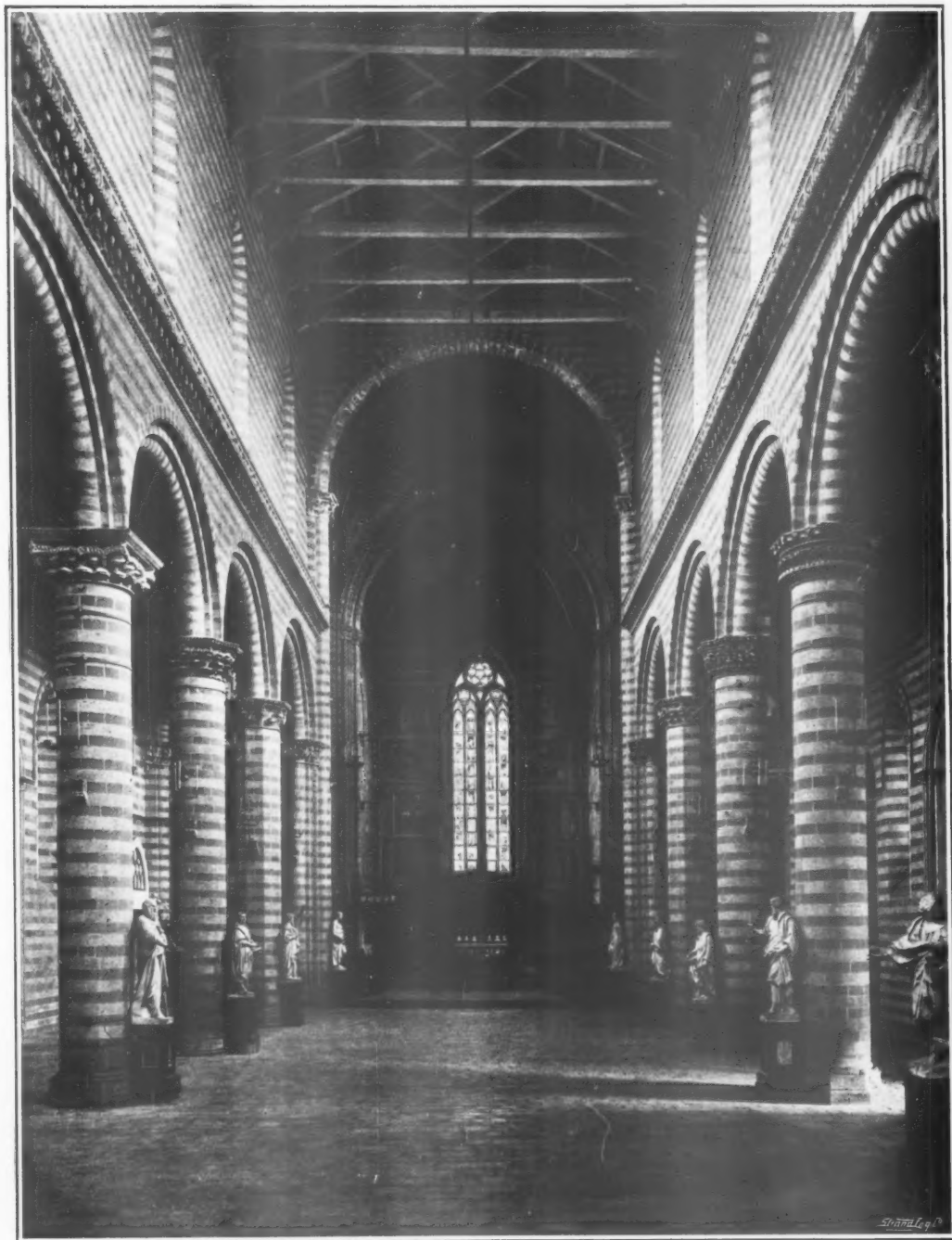
part of the façade was completed before the year 1321, and there is no evidence of any kind which encourages the view that Andrea da Pontedera or any other sculptor executed reliefs on the pilasters of the façade after that date. Secondly, the reliefs on this northern pilaster which reveal the hand of Andrea are very much less mature than the reliefs on the bronze doors Andrea made for the Florence Baptistery in the year 1330. In the years 1347 and 1348, when Andrea held office at Orvieto, he was a very old man tottering on the verge of the grave. As *capo-maestro* he probably contented himself with superintending the work of others, giving the *operai* the benefit of his long artistic experience, but doing little with his own hand. All the evidence we have points to the fact that Andrea twice visited Orvieto, and that these reliefs of the northernmost pilaster were executed before the year 1321 under Lorenzo del Maitano's supervision, if they were not designed by him, after the decorations of the two central pilasters had been finished.

In addition to Niccola Nuti and Lorenzo's son Vitale, another Siense sculptor, Goro di Gregorio, worked upon the reliefs of the façade. The study of his *arca* of S. Cerbone at Massa Marittima has led me to conclude that some of the scenes to the

\* Ruskin gives the reliefs on the façade to Giovanni Pisano. He discusses the façade of Orvieto in Lecture VII., "Marble Rampant," in *Val d'Arno*, and in the appendix to that book.



ORVIETO CATHEDRAL. THE FAÇADE. DETAIL. THE INFERNO.



ORVIETO CATHEDRAL. THE INTERIOR, LOOKING EAST.

left of the central portal are from the hand of this unrecognised genius.

It may be urged that Lorenzo del Maitano cannot have been as great a sculptor as is claimed, for, if he had been, there would be remains of other important works undertaken by him. To the archivist no argument could be more fallacious than this. He knows well that of several of the

great Sienese and Florentine artists of the *Trecento*, men who in their own day were regarded as equal in power and achievement to the greatest of their contemporaries, not one single work can be identified. Where, for instance, are the works of two of the most distinguished masters of the very school of sculpture to which Maitano belonged? Where are the works in sculpture of Lando di

Pietro and Ramo di Paganello? And of Agostino di Giovanni and Agnolo di Ventura have we more than a fragment of one authentic sculptured work? Maitano died in middle life. The twenty best years of his career were passed at Orvieto, where he was actively employed as chief architect. His early works, like those of Andrea da Pontedera, and other great artists of that period, have disappeared. If Andrea had died when he was fifty-five years old, it would have been impossible to prove that any existing work was by his hand.

No argument can be drawn from Vasari's silence as to Maitano and his achievement. The *capo-maestro* of Orvieto Cathedral was not the only distinguished artist whom the Aretine biographer ignored. Nay, are there not great Florentines, even, whom he has failed to take note of? What Florentine architect of the middle of the Trecento more deserved mention than Francesco Talenti, to whose genius the *campanile* called Giotto's and the Florentine cathedral owe so much? But Talenti finds no place in Vasari's pages.

The reliefs on the pilasters of the façade of Orvieto Cathedral were, I maintain, executed in the period 1310 to 1321, in part by Lorenzo del Maitano, in part under his supervision. They belong to the golden age of the art of Siena, to the age of Duccio and Simone Martini, to the age of Pietro and Ambrogio Lorenzetti, to the age of the architects of the great unfinished cathedral. Maitano was an artistic kinsman of Simone. Like Simone, he owed a great deal to the influence of Giovanni Pisano. Like Simone, he was a great designer. He had, too, something of that painter's marvellous grace of line, something of his devotion to a hieratic sumptuousness, something of his love of brilliant colour, as well as something of his extraordinary fineness—we might almost say fastidiousness—of technique. Excepting the works of Jacopo della Quercia, the reliefs of Orvieto were the greatest achievement of the Sienese school of sculpture.<sup>9</sup>

Maitano was not only an architect and a sculptor, he also designed mosaics for the façade; collecting together capable artists he set up a *fabbrica* of mosaic in Orvieto in the year 1321. And the early mosaic pictures on the lower part of the façade were executed by him or under his supervision. This work was continued by his son Vitale, by Andrea Orcagna, and by other great artists. But of the early mosaics that adorned the façade not a vestige now remains. It was not until the year 1570, two hundred and sixty years after Maitano had begun the work that the façade

was completed. Only one important alteration was made in the original design, and that was the work of another Sienese, Antonio Federighi, in the middle of the fifteenth century. Already in 1417, more than thirty years before Federighi took office, proposals had been made for a change in the design. Finally, in the year 1450, Isaia da Pisa had been commissioned to make a new design for the uppermost story of the façade. The design this artist provided was the cause of great controversy, a controversy not settled until after Federighi became *capo-maestro* in the year 1451. Federighi finally decided to raise the altitude of the central gable of the façade by inserting a row of niches above the circular window similar to those Maitano had placed on each side of it. He also increased the height of the pinnacles which flanked the central gable. Thus he gave the façade a more imposing appearance than it would have presented had Maitano's final design been carried out. For the rest, the façade to-day differs in no very important particular from that designed in the fourteenth century.

The other additions to the original cathedral possess but little architectural interest. The Cappella del Corporale, the chapel built as the shrine of a blood-stained corporal, a relic of the Mass of Bolsena, was erected in the year 1330. In it, as in the festival of the Corpus Domini, the Catholic Church commemorates Heaven's witnessing to the truth of her central Mystery. For the sacred relic Ugolino di Maestro Vieri—one of that company of great goldsmiths of Siena who, in the fourteenth century, made crowns for emperors and kings, golden roses and chalices for popes, and beautiful vessels for the great Italian cathedrals—executed a reliquary which is one of the finest existing examples of Italian goldsmith work of the Middle Ages.

The large chapel on the south side of the church opposite the Cappella del Corporale is still known as the Cappella Nuova. It was ordained by the Commune in 1397, but it was not finished until the year 1444. The frescoes which cover its walls and its vaulted roof were begun three years later by Fra Angelico, and were completed by Luca Signorelli in the early years of the sixteenth century.

Notwithstanding the artistic importance of the frescoes which adorn this chapel, in its internal decoration as in its structure, the cathedral of Orvieto is inferior to that of Siena; but as long as men love beautiful things they will make pilgrimage to the Umbrian town to see Lorenzo del Maitano's façade and the diversely-beautiful, strangely-consorted frescoes of the Artist-Saint and Michael Angelo's precursor.

R. LANGTON DOUGLAS.

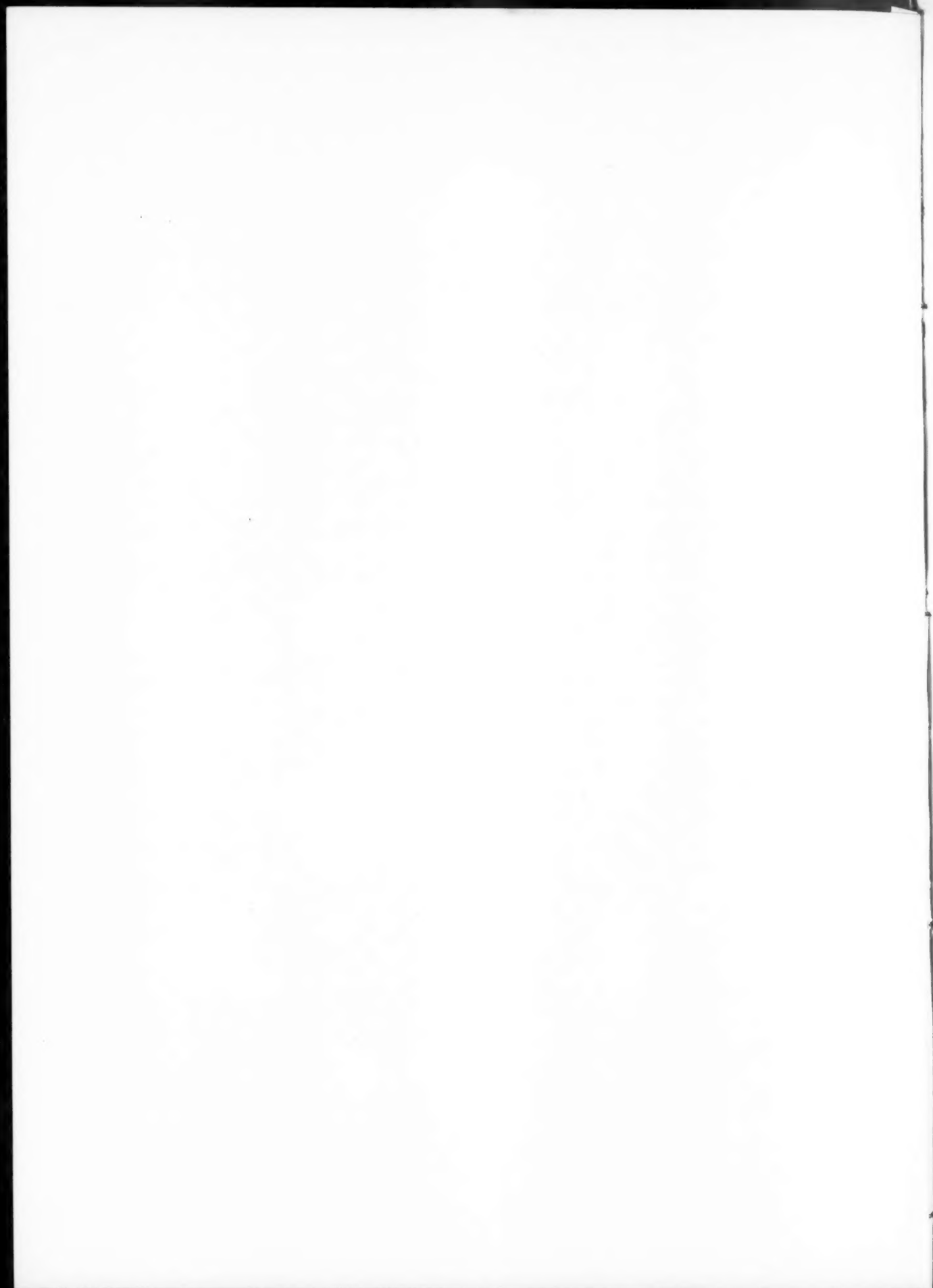
\* "Here in the façade of Orvieto, you have not only perfect Gothic in the sentiment of Scripture history, but such luxurious ivy ornamentation as you cannot afterwards match for two hundred years."—Ruskin, *op. cit.*, p. 134.





SEMI-GRAND PIANO IN LOUIS XVI. STYLE.

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# Architectural Education.

## II.—Great Britain.

### THE ARCHITECTURAL ASSOCIATION. DAY SCHOOL.

BY ARTHUR T. BOLTON.

THE ARCHITECTURAL ASSOCIATION occupies an unique position in architectural education, being a professional society originated some fifty years ago for the purpose of mutual teaching. It differs therefore in nature from an endowed college, both in being self-supporting and also in being directed entirely by architects on an extremely popular basis, that is to say there is only one class in the membership, so that the youngest beginner, just joined, has equal rights with grey beards who can recall the time when the Architectural Association was non-existent. Essentially a society of young men, it is managed by a committee constantly recruited from those who have in any way distinguished themselves or attracted the favourable consideration, and consequent votes, of their fellow-members.

As, however, the older men make it a point of honour to retain their membership long after they have ceased to derive any personal benefit from their subscription, so there is no society of young men that could be more solicitous to consult the old heads in every proposed step that is considered to be in any way important. It follows, therefore, that the Architectural Association commands in a remarkable degree the confidence of architects as a body, and also that its teaching will be of a broad character representative of all sides of the profession as a whole.

This preliminary statement is necessary because the work of the Architectural Association is not to be judged from the basis of a merely ideal curriculum, and also because both its characteristics and success are derived from this unique position.

It does not rest with the writer to describe the multifarious activities of the Architectural Association, nor to detail the work of the evening school, which will indeed be referred to only in so far as it is related to the work of the day school student, subsequent to the completion of his first year's course.

The Architectural Association Day School, now fully established, meets the long-felt need for a training ground, where the boy straight from a public school can acquire such indispensable pre-

liminary knowledge, of a technical character, as will enable him to profit by the time spent under articles as a pupil in an architect's office.

It would be out of place here to dwell on the importance of pupilage—it may be taken as the accepted system—and it is only necessary to state that the Architectural Association Day School is a preparation for it and not a substitute.

There is no hard and fast limit of age for joining the day school, but 16 is the very earliest at which a boy should leave his school, and 17 or 18 is much better, while those who have been at the university will naturally be 21 or 22. The course is annual, from October to July, and is divided into the usual three terms. Students can, and do, join and leave at the beginning of any term, completing their year's course accordingly; but to join in October is the most convenient arrangement. On completing the first year's course the student enters on his pupilage with an architect, and should, during this first year of his articles, continue to attend the school for two days in the week, following out the second year course, which affords him systematic teaching supplementary to the practical work of the office in which he is engaged for the other four days of the week. The student can delay his articles for a year if he desires to spend the whole of his time working out the second year course, but the former arrangement presents many advantages in actual working.

The above outline shows the non-academical character of the scheme, also how it works in with every-day architectural practice. Architects send their pupils to the school for this preliminary training, and there is a combination of "actual" and what is quaintly designated "theoretical" work.

Let us now take the first year's course and show what the intending architect's pupil is taught as a basis for his subsequent studies. The work can be roughly divided into a History and Construction side, although the cross connections are carefully brought out in every possible way. Similarly the teaching can be separated into lectures and studio work, though here again these are interdependent.

In the studio or drawing work the chief aim is thoroughly to ground the student as a good

geometrical draughtsman, able to deal with the daily work of an architect's office. This naturally involves freehand work as well, and the elementary setting up of perspectives is given as an aid to out-of-door sketching. The method of survey for the measured study of old buildings is taught, by a typical example thoroughly done, and is then encouraged and required as vacation study.

The geometrical drawing work follows the course of the lectures, and is, as it were, explanatory of them; thus the drawing out of the four orders accompanies those on Greek and Roman architecture, and their origin and meaning is thus brought home to the student. A plan to 32nd scale of an extensive Roman building such as the Baths of Caracalla is a valuable exercise, and the working out in plan and section of the two types of Roman Basilica, the vaulted and the timber-roofed, leads on to the developments of Romanesque and Gothic.

Such, in outline, is the first term's work. In the second the student's time is divided between the History and Construction drawing work. A Byzantine and a Romanesque church are drawn in plan section and elevation, parallel with the lectures on the same subjects, and the study of Gothic architecture is entered upon by drawing out two bays of an early French vaulted refectory.

Meantime the Construction subject, an eight-roomed cottage, is most completely set out from the original to the scale of eight feet to one inch, as a contract drawing, to be traced, printed, and coloured, the half-inch details drawn out with the full sizes complete, and the specification written precisely in accordance with office requirements. The lectures on Construction throughout follow the course of the building of the subject, starting from its requirements and proceeding to cases, different and more elaborate, but always remaining in touch with the actual case in which the students are engaged.

It is possible in this way to interest the pupils in Construction, not as a matter of theory, but as a vital part of the subject in hand. This Construction drawing extends through the third term. The utility of the method to the future pupil is obvious, it means that on entering his office he has a certain grasp of what is going on and of what he is wanted to do.

In this second term the instruction in measuring old work is given, and during the Easter vacation very good independent study is obtained.

In the third, or summer term, the History drawing carries on Gothic Architecture by the most advanced students drawing an elaborate tracery and vaulting subject, two bays of an English decorated chancel in plan section and elevation, while the others draw a similar subject

of an earlier character. Renaissance is then drawn out, by well-known subjects such as Clare College to  $\frac{1}{8}$  in. scale for the earlier, and the Banqueting House at Whitehall for the later, two bays of the latter being worked out to  $\frac{1}{2}$  in. scale. The Lectures follow on in all cases.

In this way the students do not simply listen to one or more lectures on a period, to be as easily forgotten as heard, but being simultaneously engaged on drawing out a typical specimen have the said lecture, as it were, constantly repeated to them, in the shape of the necessary instruction they require in making out their drawings. A student may learn nothing from a discourse on vaulting, but if he has to set it up geometrically simultaneously, he must indeed be dull if he has not an intelligent interest in vaulting ever after.

The assistant masters, present the whole time, give constant attention to the students, who are strictly enjoined not to draw anything which they do not fully comprehend. Models and photographs are kept in use to counteract the tendency of students simply to imitate the flat copy, without taking the pains to realize the solid form, of which it is the geometrical representation.

The development of intelligence, of powers of observation, and of memory, the inculcation of the best methods, and the insistence on serious and continued work are the objects the staff of the school have in view.

There is an essential difference, which cannot be gone into here, between the work of architects and of purely graphic artists, demanding a different training to that common in Schools of Art. It is also beneficial in the long run to the future architect if the development of his artistic self-consciousness is retarded, rather than quickened, at this early stage of his career—technical mastery which denotes the genuine artist is to be purchased by a training beyond the range of the brilliant amateur. It is not of much service to the student to veil in a cloud of words the sustained effort and real work required, and much harm is done by injudicious treatment of this vital matter.

It is impossible here to enter into all the minor details to show how the whole scheme is made to work together in all its parts as a means to the end of giving the student a broad outline of the History of Architecture, and of the principles of Construction, so as to qualify him to profit to the full by his articles; but it may be pointed out that no definite direction is given to his tastes; that is left to the architect whom he adopts as his master, and to the growth of his own individuality hereafter. The object is to acquaint him with the main lines, so as to counteract the bias and prejudice that arises from one-sided learning.

On the completion of the first year, the student, now an articulated pupil, takes the Second Year Course, which teaches design in the form of an application of the work he has followed out previously.

There is a twofold object in this; in the first place the most vital part of an architect's work, the power, that is, of giving form and character to buildings is commenced early enough to cause the student to develop a real interest and love of his work; and secondly the attempt to apply what he has thought himself to have learnt brings out at once the weak places in his past work.

It is one thing to have drawn out a Greek column and quite another to apply the same in a small design of say a Doric character. The back elevation and internal sections of objects, hitherto mainly conceived as flat outlines, now acquire to the student a painful interest. It is interesting to mark the student grappling with the application of his knowledge, and the advantage to him of making his first essays in design along the main lines of historical development, will, I think, be denied only by the most thorough-going of artistic revolutionaries.

For lectures the Second-year student has at once thrown open to him, gratis, all that are given in Division I. of the Evening School of the Architectural Association, and should any student have so advanced himself, he can attend the lectures in Division II. at half fees.

All the students, First and Second years, attend the visits of the Day School to buildings, ancient and in progress, to museums and to workshops, all of which serve to bring them in touch with the realities of their work. They thus have opportunities of acquainting themselves with materials and methods of work in a manner calculated to interest them in those subjects.

The association together of these beginners, their use of the Architectural Association premises, Common Room and Library, together with the facilities for attending the meetings and social gatherings of the Architectural Association, all serve to throw them, as it were, into the full current of the profession, and enable them to realize its characteristics and aims before they have advanced so far that retreat is difficult, if not impossible.

It will be seen, then, that the boy from school entering the Architectural Association Day School should become in two years a hard-working architectural student, well grounded in the outlines of his profession, and able to avail himself for his future advancement, of all the facilities which for fifty years, with a constantly increasing development, the Architectural Association has offered to architectural aspirants.

## THE ARCHITECTURAL ASSOCIATION EVENING SCHOOL.

BY WILLIAM G. B. LEWIS.

THE instruction given in the evening school conducted by the Architectural Association is divided into three sections: 1. Lectures; 2. Studio or drawing school; 3. Classes for Sketching and Measuring, Water-colour, Modelling and Design.

1. The Lectures are given with a view to preparing the student for the R.I.B.A. Examinations, and are mostly attended with that object, and the ground covered is such as to give the student a sufficient knowledge of a sound character to enable him to pass the examination in the subject taught. Each lecture is of one hour's duration, followed by an hour's class work, during which the instruction is of an informal character, and the accuracy of the notes and sketches made by the student is checked by the lecturer. Home work is set in connection with the lectures, and the students are encouraged to study the subject in a thorough manner and to take an interest in it for its own sake apart from any ulterior object to be attained. Prizes are awarded for the home work done, but as a rule the competition for them is very limited, as the standard is so high that but few have the time or energy to keep up to it throughout the whole course.

Lectures are given on the following subjects:—

<i>Division I.</i>		No. of Lectures
Greek and Roman Architecture, and		
Ornament . . . . .		13
English Architecture to A.D. 1500 . . . . .		16
Mediæval and Renaissance in Europe . . . . .		12
Plane and Solid Geometry . . . . .		8
Elementary Physics as applicable to		
Building Construction . . . . .		14
Elementary Building Construction . . . . .		16
 <i>Division II.</i>		
Materials, their nature and application . . . . .		15
Construction (Advanced) . . . . .		10
Hygiene, Drainage, Water Supply, Ventilation, Lighting, and Heat- ing . . . . .		12
Professional Practice . . . . .		6

The lectures on the art side cover the history of the Classic, Mediæval, and Renaissance styles in Greece, Italy, France, Spain, Germany, and England, the growth, development, and decadence of each style. The most important buildings are described and illustrated by diagrams or lantern



views: the planning, arrangement, construction, materials, and workmanship explained. The characteristic features, mouldings, sculpture, and general details, are also described and illustrated.

The lectures on building construction and materials describe in detail the sources of supply, the qualities and defects of the materials used by the different trades, and the methods of application, the form and dimensions suitable for different purposes, and various classes of buildings in which they are used.

Isometric projection and sciography are included in the geometry lectures. The latter is very little used by English students, and it is probable that the lack of appreciation of the amount of light and shade required to produce a good effect in a building is due to the small amount of attention given to the study of sciography.

The legal position of the architect, the London Building Act, valuation, dilapidations, light and air, contracts, agreements, specifications, and approximate estimates, are dealt with in lectures on professional practice, and sanitary legislation in those on hygiene.

Under "extra subjects" are included lectures on—

	No. of Lectures.
Land Surveying and Levelling .	8
Quantity Surveying and Estimates .	6
Ornament and Colour Decoration .	5

as these subjects are not set in the R.I.B.A. Examinations.

2. *The Studio.*—This is held twice weekly, from 6.30 to 10 p.m., and deals with all the problems a draughtsman may encounter in his daily work. Owing to the students being of two classes—(a) pupils in London offices and (b) older men who have served their articles in the country, they differ widely in the amount already learnt and the subjects they wish to take up, so that nearly all the instruction has to be of an individual character, and as a student does not spend sufficient time in the studio to attain more than a most superficial knowledge of architecture, the principle aim of the instruction is to encourage him to cultivate his eye to see accurately and to induce him to develop his reasoning faculties, thus setting him on the road to acquire knowledge after he has left the studio. This is the more important, as in most cases he has copied without understanding and his information is rather that of rote than of memory based upon a comprehension of the principles and a proper appreciation of the reasons.

All drawings (including those of the Orders) prepared in the Studio must as far as possible

conform to one of the scales in general use in an office, viz.:—

Eighth of an inch to a foot for general drawings.

Half an inch to a foot for general details.

Inch to a foot for small subjects and finer work, such as furniture, decoration, etc.

Full size for mouldings, carving, and such parts as are usually drawn full size for the workman.

The object is to accustom the eye to the sizes of various parts and details and to enable comparisons to be made, as it is most important that a beginner should understand the relative sizes of different buildings and the parts of which they are composed. This is of assistance in enabling him to judge scale and proportion in his work.

The work of the studio consists of—

- (a) Drawing examples of architecture—Greek, Roman, and Gothic.
- (b) Drawing ornament from the cast.
- (c) Demonstrations on Descriptive Geometry, Perspective, and Æsthetics.
- (d) Construction.
- (e) Design of buildings and parts of buildings.
- (f) Time sketches.

(a) When the subject drawn is a part of a building a small key elevation and plan are drawn on the same sheet to show its relation to the whole design. In cases where a cast of the ornament is in the Studio, the student is encouraged to make a full size measured drawing of it, for which he will have greater advantages when the schools have been moved to Westminster, and the casts of the Royal Architectural Museum are available in the same building.

In making the drawings attention is directed to the proportions of one part to another and to the disposition of the ornaments and mouldings.

(b) In drawing ornament the effect produced and how it is obtained is pointed out, and attention is drawn to any particular points, either in design or execution, that render it suitable for its position or the material in which it is executed, the way in which unity is secured by the treatment of detail, and the method of obtaining symmetry without absolute repetition, and freedom and vigour without loss of refinement. On completion of the drawing the student is asked to make a small scale sketch of the same subject as a study in "shorthand."

(c) Seven lectures and demonstrations are given in perspective, the aim being to give the student a sound geometrical knowledge of the subject while teaching him the easiest methods of



putting buildings into perspective, and by means of illustrations and photographs he is shown the advantage of a thorough knowledge of the subject in respect to design.

The Descriptive Geometry demonstrations were added as a preliminary course, it being found that scarcely any of the students have even an elementary knowledge of this subject, a deficiency which seriously handicaps them in a proper understanding of the connection between a drawing and the work it illustrates, so that practically none are able to realise the grouping of a building from a set of plans and elevations without the aid of a set-up perspective.

The lectures on *Æsthetics*, which have only recently been started, are intended to help the student to be more self-critical in making a design, and include such subjects as Composition (grouping and proportion), Form (mass and line), Colour, and Workmanship. The *æsthetic* principles which have governed the forms of capitals to columns and piers, how they were developed and changed with the changing style, and their relation to surrounding work and suitability to their position have been pointed out to show that similar principles should govern the design of details.

(d) Examples of construction are drawn from copies, but students are in all cases recommended to draw from small scale diagrams in books, adding the jointing from larger details, as this sharpens the intellect which mere copyism tends to blunt.

(e) In Design, subjects are set in three sections, viz.: (1) A part of a building, generally a constructive subject of a simple character, which has to be treated architecturally; (2) a whole building has to be designed for a special purpose, conditions as to locality, site, materials, and in some cases cost being stated; (3) smaller objects, internal fittings and decorative details which are required to be drawn to a large scale or full size.

The first set of subjects would be taken up by students of the first division, and those of the second division can choose from either the second or third set. In all cases they are recommended to make a sketch design to a small scale.

(f) Time sketches are set with a view to assisting the student to form an idea quickly. The general subject is announced, and in some cases illustrations are exhibited for a fortnight, and then removed. Definite particulars and conditions are only given on the evening on which the sketch is to be made. It must be commenced and finished in one evening, between 6 p.m. and 10 p.m., and may be in pencil, ink, or colour.

One of the greatest difficulties to be contended with is the fact that nearly all the students come to prepare their "testimonies of study" for the

Institute examinations, and wish to do only the minimum amount of work which they suppose will enable them to "scrape through." In consequence, while the examination undoubtedly induces them to take up many subjects which they would otherwise neglect, the drawings tend to become mere copies instead of testimonies or *study*, and the students do not derive the benefit they should from preparing them. As far as possible they are compelled to do the various drawings thoroughly, and every inducement is used to make them real students instead of being such only in name.

3. Classes are held in the early summer to teach the methods to be adopted in sketching and measuring buildings, two members of a committee of visitors attending each meeting, which are held at South Kensington and buildings in and around London.

Students may also learn under a professional water-colour painter (formerly an architect) how to put on paper their impressions of colour and study grouping and composition, the meetings being indoor followed by open air ones. To prepare for this class an elementary water-colour class is previously held indoor, enabling students to acquire facility in handling their brush.

The modelling class is under the direction of a well-known sculptor, and is of great assistance in giving a knowledge of the value of projection, and an appreciation of surface and form.

Six years ago the Design Class was resumed. This is supervised by voluntary visitors, who are practising architects, and attend each monthly meeting to give the students criticisms upon their designs. The subjects are those of a simple nature for a lower division, and more complex problems in design for advanced students, corresponding in a great measure to the method pursued in the studio, with the exception that the student is not taught during the preparation of the subject, but obtains a criticism when he has finished his design. In most cases a subject is given two meetings, the general design being submitted at the first, and half-inch scale and full-size details at the second. Workshop demonstrations are occasionally arranged when the practical working of various materials are given to show the student their limitations.

The student enjoys the following advantages in common with other Architectural Association members. (1) He may borrow books from the library numbering 3,000 volumes. As any volume may be obtained on loan, the library is probably the finest of its kind in the kingdom. (2) A discussion section, which was started a few years ago to afford an opportunity for the study and

discussion of those subjects and difficulties which constantly occur in actual practice. Visitors of experience, in the subject being discussed, are invited to attend. Incidentally the power of speaking in public is thus acquired. (3) Fortnightly meetings of the Association are held on Friday evenings, when papers on various subjects of interest to the profession are read and discussed. (4) On alternate Saturday afternoons during the spring months visits are organised to buildings in progress in London, and he is enabled to acquire some practical experience of the manner in which some of our best public and private buildings are carried out. (5) Similar visits are made in the summer to interesting buildings in the home counties. (6) The excursion, which usually takes place in July, is arranged for the study of the work to be seen in a particular district in England. Rooms are taken at a convenient centre by

those participating in the visit, and a round of visits paid to everything architecturally interesting within a range of twenty miles or so.

The session of each year begins in June, but class-work in October. The course extends over four years, lectures and studio being taken alternately, and the former are so arranged that no overlapping occurs.

The number of students attending the classes and studio is 200, the staff numbering 17 lecturers and instructors. The names of 28 architects are on the list of visitors to the Design Class.

The Royal Institute of British Architects has for the last twelve years made a grant of £100 to cover the deficit in the working of the educational scheme, but with the exception of this sum the whole of the cost is defrayed by the Association, with the assistance of the students' fees, and no grant or Government subsidy is received.

## Architecture at the Royal Academy—I.

AFTER the very frank interchange of views that took place in these pages between leading architects inside and outside the Academy<sup>\*</sup> and the general agreement on certain defects, one looked forward with some curiosity to the exhibition of this summer. It will be remembered that in the discussion initiated by Mr. Ricardo the following principles emerged, and were emphasised by two of the Academy architects who took part in the discussion. First of all the picturesque water-colourist with his perspectives was to be severely discouraged, not only because his spanking hansoms, giddy scenes of fashion, oriental warmth, spacious vistas, and so forth, were a "mild nuisance and nightmare" (Ruskin's description of Raphaelistic art) to those who care for pictures; but still more because all this, neither attractive nor tolerable pictorially, is not architecture. Instead of this misdirected effort, it was contended, we ought to have workmanlike geometrical drawings of elevations, of plans and of sections, with a sketch perspective when necessary to give an idea of effect and grouping. Tinting, when employed, was to serve the purpose of distinguishing materials, and no more. Secondly, we were given to understand that the reason of the largely unreal and inadequate character of the exhibition is that enough material of the right sort is not sent in to cover the walls even of this one little room. Architects were told that the fault lay with themselves; that if they sent

in workmanlike drawings, these drawings would be welcomed and hung.

My mind, that of a disinterested observer of the exhibition, remains so far innocent that till events disprove it I take people to mean what they say. I thought therefore that as everybody appeared to approve of changes, and the desire was echoed by some of those in authority, we should find a new departure in the current exhibition, or at least a fair proportion of examples of desirable practice. Judge of my surprise when I found myself faced on entering by a blushing wall of water-colours. The centre and keynote is a pictorial view of Mr. Bodley's church at Clumber. This is Mr. Bodley's diploma piece, and we may surmise therefore that he does not share the ideas of his colleagues on the exemplary style of architectural drawing, and perhaps that, being on the council this year, he had hung a side of the gallery in illustration of his ideas. But this explanation will not cover the whole ground, for on turning to another wall I find that from Mr. Belcher's office comes a water-colour perspective with all the features he had so strongly and properly condemned. Here are hansoms more than usually spanking; here is that conflict of semi-pictorial painting with semi-architectural drawing that results in a depressing, washy-woolly world. It is true that Mr. Belcher sends a model of part of this building to restore the balance a little. I conjecture that the production of picture-perspectives can only be gradually slowed down and extinguished; that practice cannot keep pace

<sup>\*</sup> See ARCHITECTURAL REVIEW for October, November, and December, 1902; January and February, 1903.

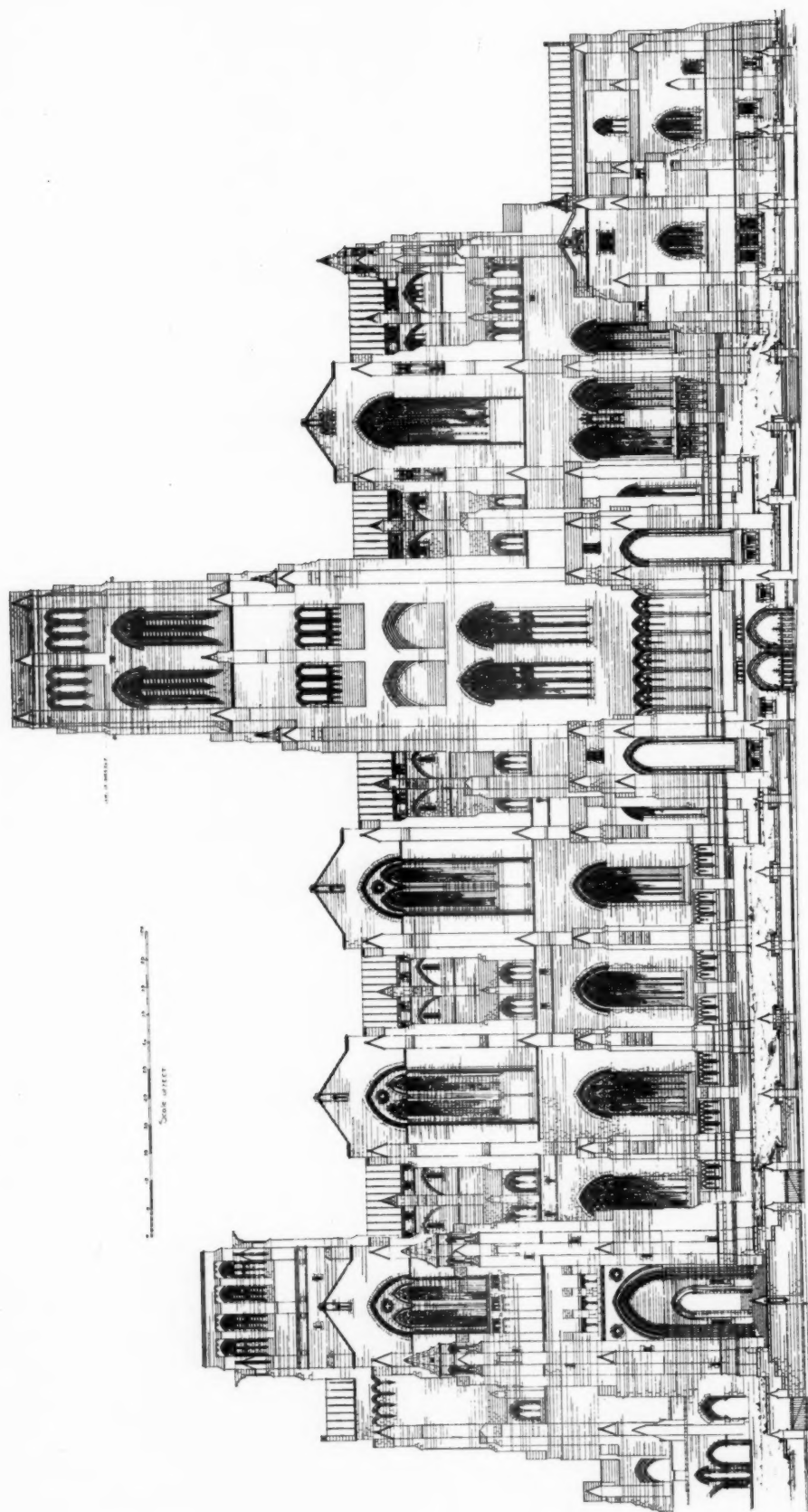
with righteous theory; but these discrepancies bring a shock to minds, like my own, that remain incurably innocent.

The proper attitude of the critic, then, for a great part of this exhibition would be to treat what is shown, not as architecture, but as water-colours, and in the present notice I shall yield to this desire of the architects and treat them as painters. It would be a salutary result of this challenge if architects could be brought to believe that in the judgment of painters, painting, as most architects practise it, is not worth the pains. Mr. Bodley's church is not a fanciful or meretricious drawing; it was possibly drawn from the fact, as the very ugly arrangement of the path suggests. But it is a dull and tiresome kind of water-colour. It would be much better in black and white, or in flat tint and conventional shadow. As it stands it is neither agreeable picture nor satisfactory convention of drawing. If Mr. Bodley's idea of a landscape does not recommend his architecture, neither does Mr. Goldie's idea of an interior. This acute-funnelled perspective, with the awkward emphasis on the tessellated pavement, is not the view a picture-maker would choose, to recommend the architecture. The colour adds nothing pleasant to the architectural fact, and it cannot be called natural; where, then, is its advantage? Much the best of the semi-pictorial drawings is of a house designed by Mr. George Jack. The drawing is, I gather, from the hand of Mr. Oswald Crawford. It shows no little skill of effect in the sky and garden, and the stonework is laid in with care for its character and freshness of touch. Here is something that almost stands its ground as a picture, and indeed must, for this one view of the house is somewhat puzzling architecturally. It would be in place as the supplement to drawings and plans, just as a photograph would. The drawing, again, by Mr. Joass, of Mr. Belcher's Cornbury Park interior, is a much better type than the perspective already referred to: the general scheme of tinting is agreeable and skilfully carried out. But even here there is a conflict between conventional tinting and the realism of light in the reflections on the floor. Another skilful water-colour, with a free use of gouache, is a view of a pergola by Mr. Mallows. Mr. Flockhart is another clever sketcher, but 1535 is not a first-rate example of his powers. At the other end of the scale are drawings like Mr. Harrison Townsend's, of a pulpit, where the execution is no better than the design. Of the remainder, some are cases of legitimate tinting, either to explain that bricks are red, and so forth; or sketches of coloured decoration; but the lead is given by drawings that muddle tinting with landscape effect.

A more serious matter than the persistence in parts of the exhibition of a mistaken pictorial tradition is the rarity of examples of the right method. There is hardly a plan or section in the exhibition, except when it has been slipped into the corner of a drawing. There is no important building fully illustrated. If we take projects, it certainly would have been interesting to compare the competition designs for the Liverpool Cathedral: but only one or at most two designs are illustrated with an approach to completeness. If we take important buildings in course of construction, Mr. Aston Webb's bay of the College of Science and elevation and perspective of the new Museum buildings are satisfactory representations so far as they go; but no one can guess from these latter what is the height and character of the galleries behind the street front. That the fault does not lie altogether with exhibitors is proved by the case of Mr. Ricardo. From the exhibition, at first sight, one would suppose that the champion of workmanlike and complete illustration had sent in no more than an elevation of his Johannesburg building. But this drawing is numbered 4, so it is probably the survivor of a series that included plans and sections. An experience like this is not encouraging, and goes to prove Mr. Ricardo's contentions.

And that brings me to the last general consideration before the quality of the designs is dealt with. The policy of the hangers evidently is not to limit the exhibition to what can properly be seen in this small room, and to show this limited number of buildings adequately. Their policy is to include as many fragmentary designs as possible, whether they can be seen or not. The result is a number of little drawings piled up so high that the top rows are beyond examination without stilts, while the bottom rows demand prostration on the floor. The idea, in short, is that drawings are not there for examination, but merely to satisfy the exhibitor by storing his design in the Academy, so that he can claim such honour as invisibility at the Academy confers. I contend that this policy is absurd. If the architects at the Academy are of opinion that the material sent in is good enough to require more space, surely they could obtain a second or a bigger room. If that, by strange Median laws, is impossible, it would surely be better to select a limited number of designs each year, show them comfortably and adequately, and print an honour list of those which have been accepted but crowded out. At present nothing is completely shown, and a great deal is hung but practically not shown at all. Much of it is quite insignificant, but the attempt to make it out is fatiguing and irritating to the visitor.

D. S. MACCOLL.



LIVERPOOL CATHEDRAL COMPETITION. DESIGN PLACED FIRST BY THE ASSESSORS.  
G. GILBERT SCOTT, ARCHITECT. ELEVATION TO ST. JAMES' ROAD.



# Liverpool Cathedral Competition.

THE decision of the Cathedral Committee not to accept any of the plans submitted appears to me the most astounding act of folly ever committed by any selecting committee. Folly is too mild a word; it is a foolishness which borders on immorality.

No doubt there was the saving clause in the conditions that the Committee did not bind themselves to carry out any of the designs, but in the face of the assessors' award they cannot shelter behind that. The author of the design placed first, having successfully run the gauntlet of the preliminary competition, has during the past year prepared further designs and drawings, and will hardly be satisfied with the reason given. And the profession will not be satisfied either. The alleged reason for this strange proceeding on the part of the Committee is that the placed design does not allow of a large congregation being within sight of the preacher. This, it is stated, the Committee laid stress upon in the conditions; the same committee who issued the famous restriction, "the style is to be Gothic." It seems incredible that when they thus declared their predilection for one particular style, they did not know what it meant; and yet that is the obvious conclusion, for no admirers of Gothic architecture, who really understand it, will claim that one of its advantages is that in Gothic churches the congregation can see and hear better than in churches of other styles. The restriction was withdrawn, true; but that the feeling of the Committee remained unchanged at the time of the first competition was only too evident from the selections which were made then. Have the Committee now changed their minds? have they begun to realize that a mediæval plan is unsuitable for a modern cathedral? If that were really so, one would welcome their conversion; whilst regretting that owing to its tardiness a great injustice is likely to result. But until a statement to this effect is officially made one remains sceptical, and finds it difficult to believe that the reason given is the true one; \* for the advisory architects have spoken with no uncertain voice. They say that in the design they have selected they find "pre-eminently shown"—an "original conception—fine and noble proportion—knowledge of detail—and that power combined with beauty, that makes a great and noble building." And the majority of the Committee apparently find none of these things. Who is more likely to be right, Messrs. Bodley and Shaw or the members of the Committee?

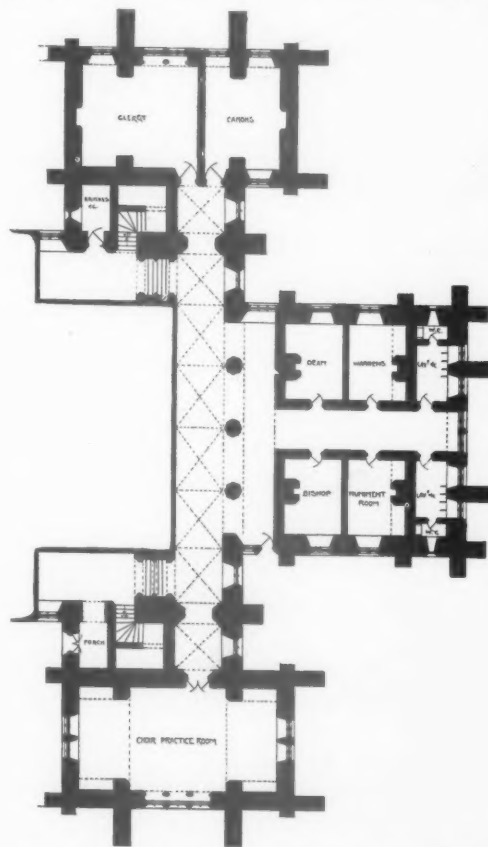
Let the design speak for itself. We publish it

\* The rejection can hardly be on account of the author's youth. Such a plea might be put forward in some places, but hardly in a town that owes St. George's Hall to the genius of Elmes.

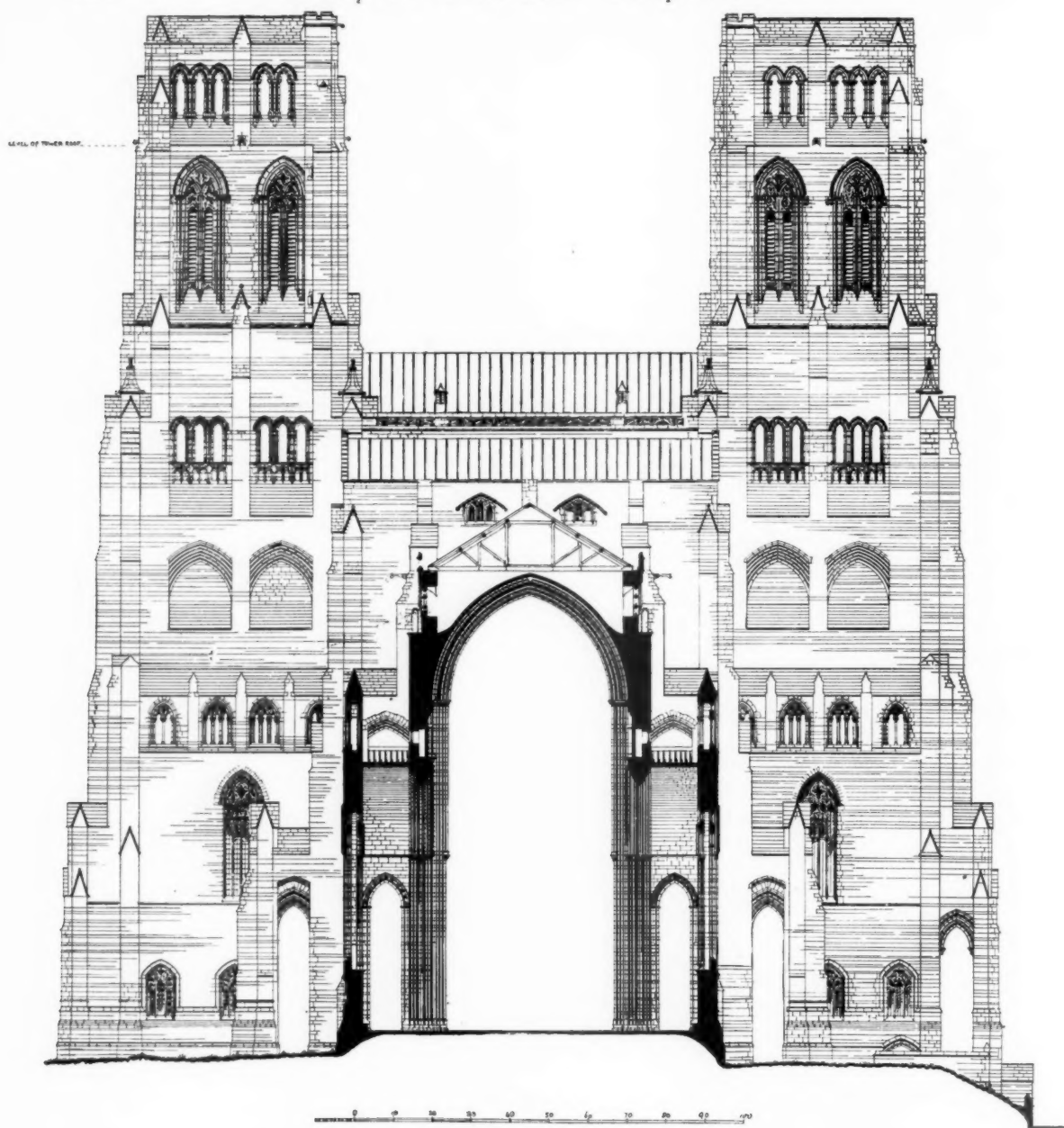
so that architects who have not seen the plans may have the opportunity of judging whether the chiefs of their profession have blundered.

No. 1 is the selected design, and its author is Mr. George Gilbert Scott. This sounds like an extract from a fifty-year old paper.\* Mr. Scott is the only competitor who has attempted to grapple with the peculiarities of the site. As was pointed out in our review of the preliminary competition, the only spot from which the cathedral can satisfactorily be seen is from the other side of the cemetery, where the ground is considerably higher than that on which the church will stand. To avoid the ugly effect of a long roof seen in elevation, Mr. Scott breaks his side by carrying three of his bays—two to the nave, and one to the chancel—higher than the main roof, and by placing two large towers over the transepts, which are connected by a high transverse roof. The effect externally is most striking, and the internal height

\* No official announcement is made as to the authors of the different designs, but the following is believed to be a correct list:—No. 1, Mr. G. G. Scott. We may welcome the successful advent of one whose grandfather occupied a unique position amongst English architects, and whose father was the architect of some of the finest churches of the last quarter of the last century. No. 2, Messrs. Austin and Paley; No. 3, Mr. W. J. Tapper; No. 4, Mr. Malcolm Stark; No. 5, Mr. C. Nicholson.



LIVERPOOL CATHEDRAL COMPETITION DESIGN BY G. GILBERT SCOTT. PLAN OF THE CRYPT.



LIVERPOOL CATHEDRAL COMPETITION DESIGN BY G. GILBERT SCOTT.  
CROSS SECTION, LOOKING EAST.

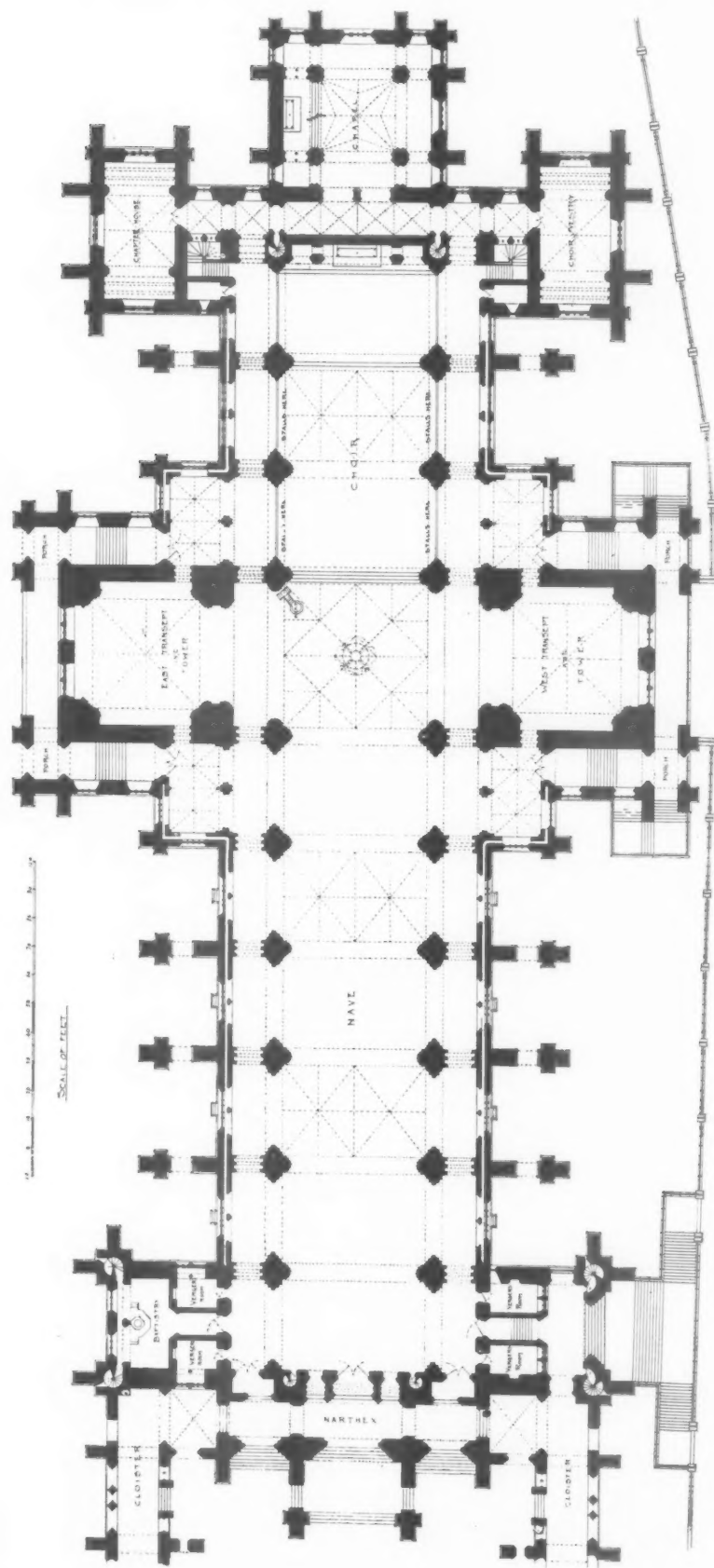
is so great (116 feet by 136 feet), that little danger need be felt that the vault will appear too much broken. There is no window in the south end (it must be remembered that the entrance is to the north) except a small circular rose window, and the assessors suggest that a larger one should be substituted. There is no difficulty in providing this, although one may think that Mr. Scott was perfectly right, considering the aspect, to keep his window as small as possible, and let it appear as a jewel in a wide setting. No competitor has faced the difficulty of providing a satisfactory approach to the cathedral, but Mr. Scott's suggestion of an atrium seems a possible solution. His entrances to the church, however, lack dignity,

and appear too small. Another fault in his design is his vestry accommodation. This is not fully shown on the plan, but it appears to be inadequate.

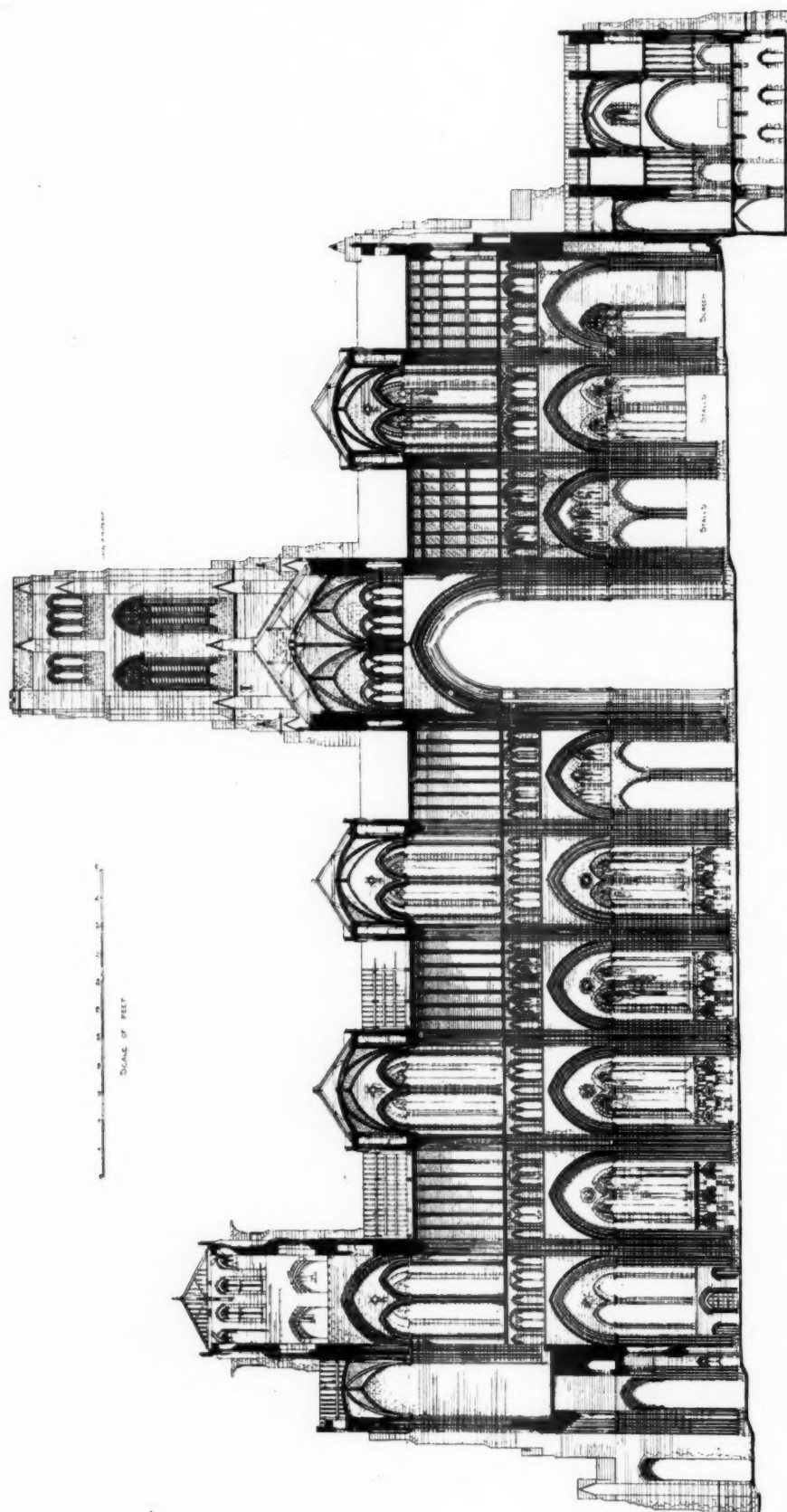
As regards the point raised by the Committee that his plan is bad for seeing, his nave is certainly somewhat narrow. But it is evident that absolutely no reason exists why it should not be widened 5 or even 10 feet. If this were done, no shadow of a cause would remain for the rejection of his design. To pass it over will be a national calamity. It is in its way almost as great a work of art as St. George's Hall; and is stamped by an originality, without a trace of affectation, rarely met with in modern architecture.

F. M. SIMPSON.

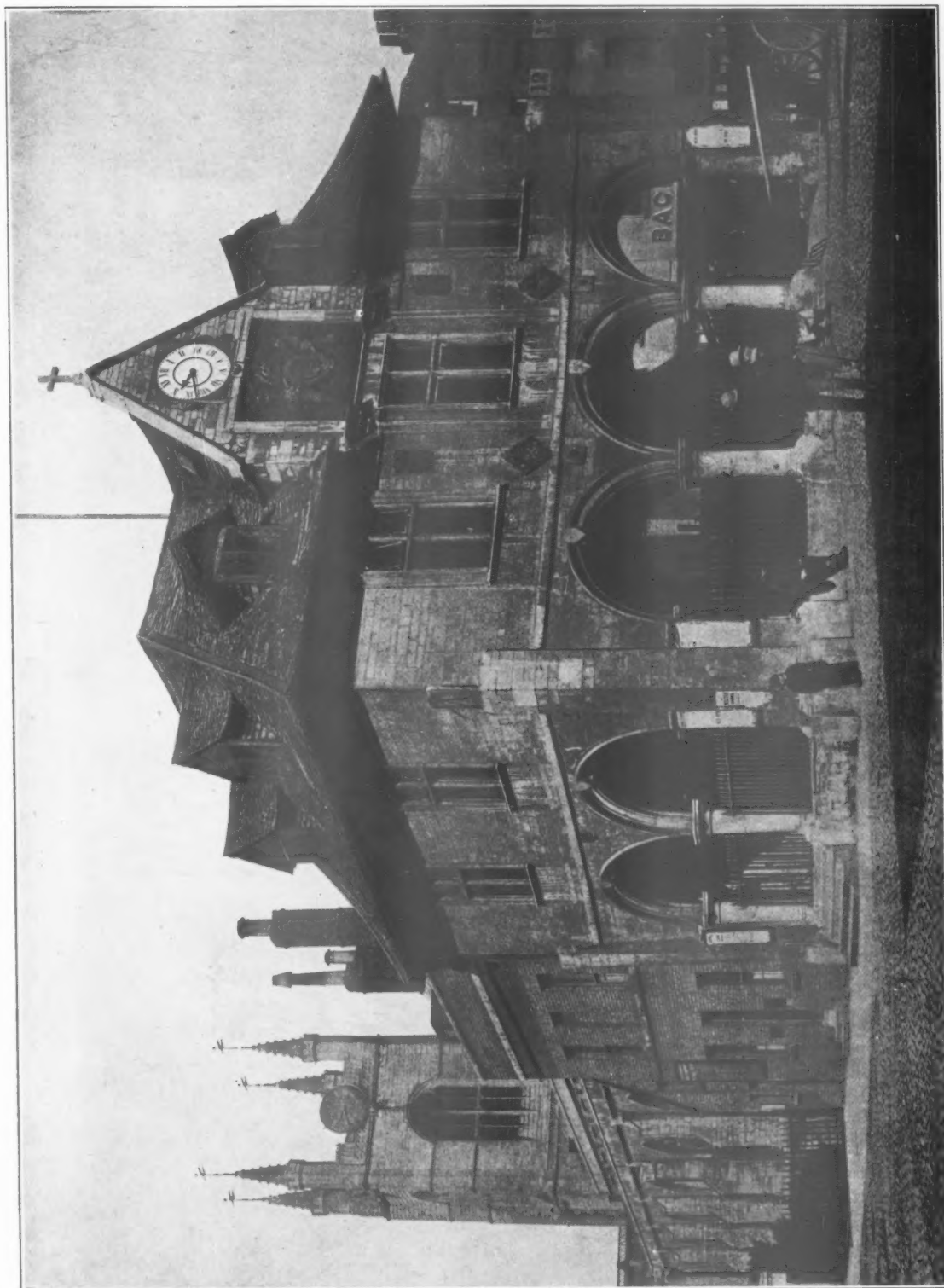




LIVERPOOL CATHEDRAL COMPETITION DESIGN  
BY G. GILBERT SCOTT. GROUND PLAN.



LIVERPOOL CATHEDRAL COMPETITION DESIGN BY  
G. GILBERT SCOTT. LONGITUDINAL SECTION.



THE GUILDHALL, PETERBOROUGH. THREATENED WITH DEMOLITION.

(See next page.)

# The Guildhall, Peterborough,

## Threatened with Demolition.

THE Guildhall at Peterborough was built in the reign of Charles II., whose arms appear on the east front. A little lower down the date 1671 is cut on the keystone of the centre arch. In plan there are two arches on the south and north sides and three on the east. The west side is concealed by an annexe, which does not improve the view of the old building. The first floor is supported on beams, the ground floor, as at Wallingford, Windsor, Uxbridge, and many other places, being open. The arches are built on low columns with wide capitals and square, plain bases. The windows of the upper storey are

cross-mullioned in stone and dormers open in the roof, a gable and clock being over the king's arms. Altogether, this is almost the only building, outside the cathedral close, except the thoroughly-restored church of St. John adjoining, of which Peterborough can boast which does not belong to the nineteenth century or later. A movement has long been on foot among the citizens to remove it in favour of something larger, and, if we may judge by the specimen next door, something uglier, but it has so far been defeated.

W. J. LOFTIE.

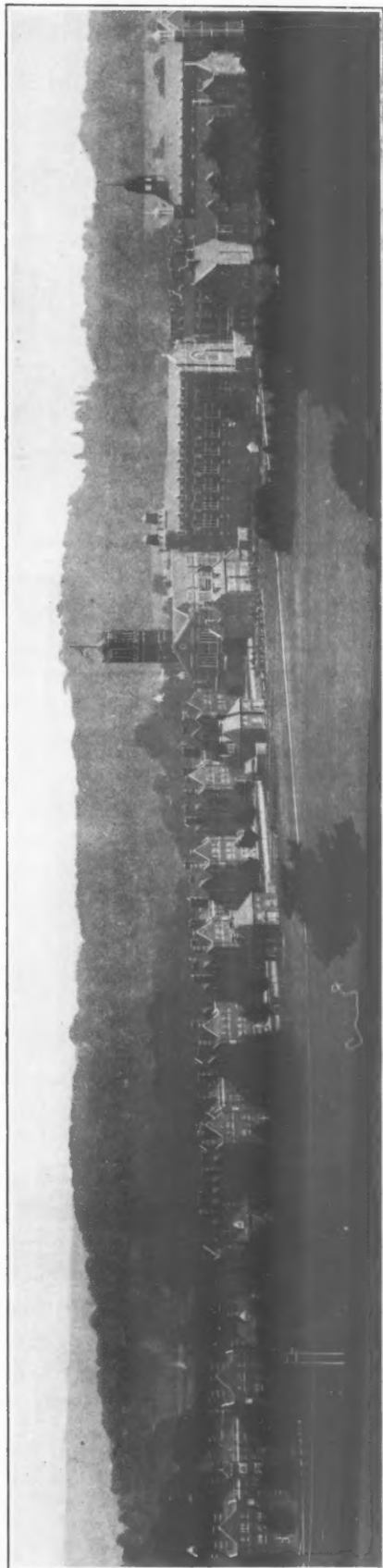
## Current Architecture.

CHRIST'S HOSPITAL.—The new buildings (at West Horsham) occupy an extensive estate of about 1,200 acres, three miles south-west from the town of Horsham. The buildings, designed by Messrs. Aston Webb, A.R.A., F.S.A., and E. Ingress Bell, and built by Messrs. Longley and Sons, of Crawley, Sussex, are of brick and stone, in an Italianised Late Gothic style, with but little ornamentation. The foundation-stone was laid by His Majesty King Edward VII. (then Prince of Wales), October 23rd, 1897, and the total cost, including land, has amounted to about £500,000.

The boarding-houses, facing south, are arranged in detached blocks of two houses each, along the convex face of a flattened curve, on either side of the dining hall, which has kitchens and offices in the rear; to the east of this line, curving northwards, and therefore detached, is the infirmary, and beyond that, other detached buildings forming a sanatorium. In the centre, extending southwards from the dining-hall, is the great quadrangle, enclosed on the east and west by cloisters and open arcades; adjoining the cloister on the west is the chapel, and similarly placed, on the east, are art schools, the science schools and laboratories, and the library and museum; at the south end of the quadrangle stands the school hall, running north and south, and on either side of it are large detached blocks of class-rooms, connected with the hall by covered ways from the cloister. A broad roadway, lined with trees, runs out east and west from the north end of the quadrangle, and is continued round the

curve northwards on either side to the boundary of the estate; this road separates the boarding-houses from the private residences of the masters, which lie to the south of it, on both sides of the great quadrangle, each having its own gardens, bounded on the south by a secondary road; beyond the school hall, southwards, is a large open space, with a straight avenue on each side, a measured quarter of a mile in length, for running, etc., and in the centre of its south side will eventually stand the music school. The house blocks are planned generally in the form of the letter H, each bearing the name of some distinguished old "Blue," each block consisting of two separate "houses," called in every case "A" and "B"; the central or connecting block in each is allotted on different floors to house and assistant masters, matron and maids, the boys being lodged in the transverse blocks, which have exits on the east and west; every "house" has on the ground floor its own day room, prefects' studies, changing room, and offices; the upper floors consist of dormitories, 83 by 21 feet, with baths and lavatories at each end, and separate staircases. The dining-hall, which has four entrances from the quadrangle, is 154 by 56 feet, and capable of dining 820 boys and the masters; the north wall is now almost entirely covered with the great painting by Antonio Verrio, formerly in the old hall, and representing the visit to the school in 1672 of King Charles II., and his foundation of the Mathematical School; there are also numerous fine portraits, and the old reading pulpit has been restored and set up on the south side; at the



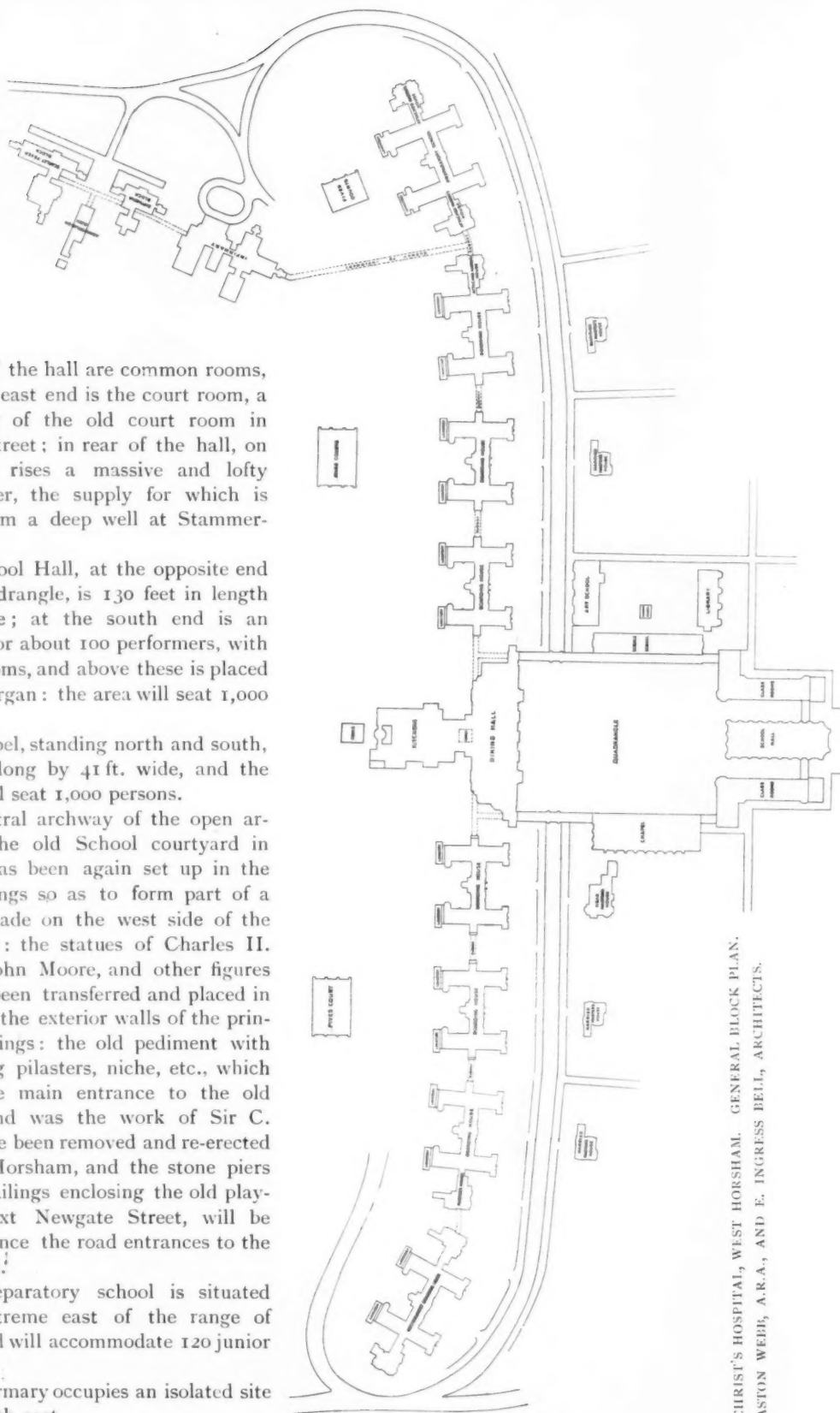


GENERAL VIEW OF THE BUILDINGS.



THE QUADRANGLE. THE CHAPEL ON THE LEFT, THE DINING HALL ON THE RIGHT.  
CHRIST'S HOSPITAL, WEST HQRSHAM. ASTON WEBB, A.R.A., AND E. INGRESS BELL, ARCHITECTS.

Photos: A. H. Fry.



west end of the hall are common rooms, and at the east end is the court room, a counterpart of the old court room in Newgate Street; in rear of the hall, on the north, rises a massive and lofty water tower, the supply for which is derived from a deep well at Stammerham.

The School Hall, at the opposite end of the quadrangle, is 130 feet in length by 50 wide; at the south end is an orchestra for about 100 performers, with retiring rooms, and above these is placed the great organ: the area will seat 1,000 persons.

The chapel, standing north and south, is 147 ft. long by 41 ft. wide, and the interior will seat 1,000 persons.

The central archway of the open arcade, in the old School courtyard in London, has been again set up in the new buildings so as to form part of a similar arcade on the west side of the quadrangle: the statues of Charles II. and Sir John Moore, and other figures have also been transferred and placed in niches on the exterior walls of the principal buildings: the old pediment with its flanking pilasters, niche, etc., which formed the main entrance to the old schools, and was the work of Sir C. Wren, have been removed and re-erected at West Horsham, and the stone piers and iron railings enclosing the old playground next Newgate Street, will be used to fence the road entrances to the new school.

The preparatory school is situated at the extreme east of the range of houses, and will accommodate 120 junior boys.

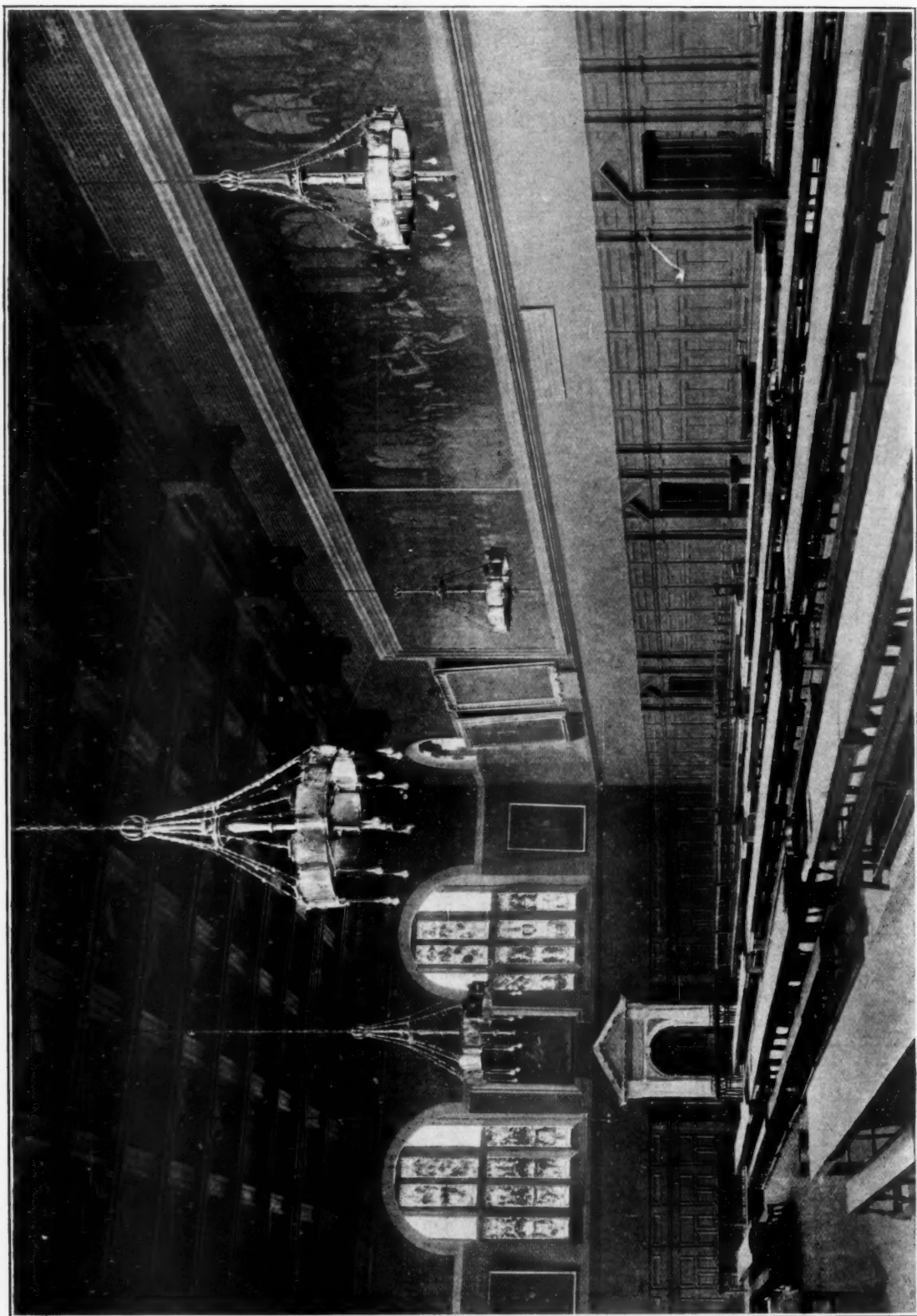
The infirmary occupies an isolated site on the north-east.

CHRIST'S HOSPITAL, WEST HORSHAM. GENERAL BLOCK PLAN.  
ASTON WEBB, A.R.A., AND E. INGRESS BELL, ARCHITECTS.



*Photo A. H. Fry.*

CHRIST'S HOSPITAL, WEST HORSHAM. THE QUADRANGLE, LOOKING SOUTH-EAST.  
SHOWING SCIENCE SCHOOL AND THE SCHOOL HALL.  
ASTON WEBB, A.R.A., AND E. INGRESS BELL, ARCHITECTS.



*Photo: A. H. Fry.*

CHRIST'S HOSPITAL, WEST HORSHAM. THE DINING HALL.  
ASTON WEBB, A.R.A., AND E. INGRESS BELL, ARCHITECTS.





*Photo: A. H. Fry.*

CHRIST'S HOSPITAL, WEST HORSHAM. THE CHAPEL, LOOKING EAST.  
ASTON WEBB, A.R.A., AND E. INGRESS BELL, ARCHITECTS.

# Correspondence.

ANDREA PALLADIO.

To the Editorial Committee of THE ARCHITECTURAL  
REVIEW.

GENTLEMEN,—

Mr. Blomfield has done me the honour of contributing to your columns a lengthy and somewhat splenetic criticism of my little book on Andrea Palladio; but in my judgment, such as it is, he has not added anything to our knowledge of the eminent architect about whom so much ink, both vitriolic and otherwise, has been spilt. Your readers will have gathered that, in Mr. Blomfield's opinion, both literature and history, so far as Andrea Palladio is concerned, would have benefited if it had occurred to him instead of to myself to write the book about which so much more has been heard than its author thought was possible when he penned it. I have distinctly stated that it is impossible to assert the authenticity of many of the statements made in my book as there are absolutely no proofs forthcoming. Mr. Blomfield with many "probables" and "possibles" can only reiterate what is believed, and surely my beliefs are as well grounded as his own. With regard to Palladio's earliest known work, it is *more* than probable that he was capable of working under the supervision of Trissino at the early age of eighteen, a fact stated by me. It is so easy to quibble, but I have failed to find that Mr. Blomfield has any evidence upon which he can either refute what I have stated as facts in the confident manner he tries to do, or assert as facts some of the bold statements which he has made, both to the disadvantage of the dead Palladio and the living Fletcher. Why doubt Milizia in regard to the name of Almerigo's house? Has Mr. Blomfield better information at hand? As to the spelling of different names, I have found much diversity among the various authorities. Vasari is known as Oasari; but in quibbling one might argue that his name was Aretino. I have referred to Bertotti Scamozzi under his first name in order to avoid confusion with Vincenzo Scamozzi. Regarding Palladio's original woodcuts they would give a quite inaccurate idea of most of the buildings as erected. As an example the Chiericati Palace might be mentioned, for to this building were added the unsightly stucco finials and statues not in Palladio's design. The "alarming" (?) developments called *L'Art Nouveau* I have failed to find outside a small section of Suburbia, and cannot see how my book, if otherwise written, could influence this movement. Antiquity in the time of which we write was generally understood to be that of the Romans, this, if Mr. Blomfield wishes, can be traced back to early Egyptian and prehistoric ages. Scamozzi is hardly reliable in regard to the list of his own and Palladio's finished works. In some writers' opinions his jealousy of Palladio was great and his conceit immense. The "rust of barbarity" is not mentioned as affecting the great architects. Palladio was born, as I have stated, in an age pregnant with ambition, "To continue the great work of the Renais-

sance," and we owe him gratitude for the records which he has left behind, records neglected by most of his predecessors. Mr. Blomfield is at some pains to prove Palladio's inferiority to many other architects and describes him as "An old man of the sea," and seems to grudge him the success he so well deserved. The knowledge of his "antecedents, 'the labours of his predecessors,' 'the intellectual atmosphere of the time that made them possible at all,'" would need to embrace at least two centuries of history, and this I have not attempted. Mr. Blomfield informs us that Palladio's extraordinary reputation is indeed a remarkable illustration of the "luck of history," that his position as an architect was not easy to determine, and that he lacked sincerity and originality; he yet finds (as an extenuation I presume) "that he had a great feeling for proportion, was a most ingenious planner, and so far as resource and knowledge go, a skilful builder." Is this the faint praise which damns? It is strange that Mr. Blomfield should also indulge in "literary embellishments." "That whirlwind of energy sweeping through every cranny of the ages" had evidently not accomplished its mission of regeneration in Palladio's time, hence the necessity of those writings which were in Mr. Blomfield's opinion invested with "a fallacious air of scholarship," and which were eagerly sought for and read. On this page of the "Review" we are told that "the heroes banged each other," that "clanging blows" were exchanged and that "heroes" cannot go on behaving like this for ever—I trust not. The Italians, by a gymnastic feat unknown to us, got clear of the straight waistcoat by turning their backs on their pedagogues, and we find them indulging in their freedom by a wild "orgy of exuberant architecture." The metaphor needs no comment. The fine instinct of the French is a point which I prefer to leave to Mr. Blomfield's superior decision. One is, however, glad to find near the end of this remarkable "Review" that, despite all his previous accusations against Palladio, he condescends to state that "as architects go" (does he mean archangels), "he was a learned man, a past master of technique, and an architect who, in (at least) two churches, shewed himself capable of fine and distinguished work." The "fallacious air of scholarship" is considerably toned down to "modesty" further on, and the former "insincerity" now becomes "a conscious stand against the impudent audacity of ignorance, and desire to recall the art of Architecture to the graver practice of the past." How pleased Palladio would be for this crumb from the higher criticism of Mr. Blomfield's table, and in his name we must thank this generous critic and remark that "All's well that ends well"—for Palladio.

BANISTER F. FLETCHER.

[As Mr. Fletcher complained of "gross unfairness" in the review of his book, we agreed to print a letter from him in reply, and accordingly insert it at length, with this explanation to our readers.—Ed. ARCHITECTURAL REVIEW.]

